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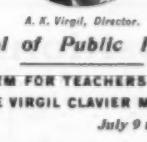
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PARIS, APRIL 29, 1902.

**T**HE principal event recently in Paris, socially, if not musically, was the performance given at the Opéra Comique for the McKinley memorial fund. The amount realized was about \$4,000. Most of the American colony sojourning in Paris was present, with many French notabilities, including the President of the French Republic and Mme. Loubet. The program was more remarkable for its dramatic than its musical features. It had been thought for some weeks before the performance that Melba (who is at present staying in Paris) and Jean de Reszké would appear. This was a delusion. Maurel, who was to have given an act from Verdi's "Falstaff," sent word that he was too ill to appear. This was a disappointment, as he had been quite well and rehearsed the day before. The program consisted of "Bastien et Bastienne," by Mozart; two acts of "Grisélidis," by Massenet; a couple of songs from Fugère, monologues by Sarah Bernhardt, Réjane and Coquelin, with a ballet, and "La Marseillaise" and the American national hymn. The solos of these airs were sung by Mme. Rother and Miss Beach Yaw. As the public joined most lustily in both airs this last number evoked a great deal of applause. President Loubet contributed \$100 to the fund, and sent his congratulations to Leicester Holme, who acted for some time as manager of the affair, and like most impresarii came in for a great deal of abuse during its initial stages.



Apropos of impresarii, a great deal of discussion has been going on in the Paris edition of the New York *Herald* as to what constitutes an impresario, his rights, qualifications and duties. I reproduce some of them.

"— an enterprising impresario is an entrepreneur who promises a would-be prima donna the earth, until she finds herself like the man who fell out of the balloon, viz., 'not in it'."

Another: "I would say that the business qualifications of an enterprising impresario can be summed up in one word, 'Bluff.'"

The London *Times* recently defined the impresario as follows:

"His sole mission is to advertise extensively in order to obtain the large receipts necessary to pay the exorbitant salaries, and the greater part of his time is taken up in conciliating or making concessions for his stars who, like the gods in the Nibelungen, try hard to destroy each other in their frantic efforts to have the foremost role and the largest salary."

I know a celebrated Parisian actress who receives with the utmost coolness the very large sum which she expects from the manager, to whom she gives no thanks, because she considers it is entirely due to her own great talent that this sum has been attracted to the theatre. Should receipts, however, fall below a certain amount, she roundly abuses him for not having done his share in the matter by properly advertising her.



I wrote some little time ago that the details of a project on a large scale had been communicated to a Paris journal by Col. Henry Mapleson. This was that matters had been arranged to build a new, large theatre, near the Etoile, in which opera was to be given under the direction of Jean de Reszké, owing to the difficulty this latter had experienced at different times in his career to induce managers to carry out his artistic ideals. There was also, it was claimed, to be a school or conservatoire where singing and acting were to be taught. If I remember rightly, there was a great deal of talk in one of the large New York journals, some years ago, to the same effect. It

appears, however, that matters were not so far advanced in this operatic scheme as Colonel Mapleson seemed to think. Jean de Reszké on being interviewed on the subject considered that his name had been somewhat too extensively used, and that although he had been spoken to a long time ago, still it was purely in a tentative way, and the project had never reached, so far as he was concerned, any further development. Although not unwilling, he admitted, to undertake the management of such an enterprise, still it would be only at the end of his career as an operatic singer.

Personally, I do not think there is the slightest chance for another operatic theatre or conservatoire in Paris, as the existing institutions are already highly subventioned by Government, and to successfully compete with them would require such an enormous expenditure that profit would be impossible. The enormous loss on the last attempt to re-establish Italian opera in Paris will not be forgotten by those interested in such matters. This was an affair in which the well-known impresarii, the Brothers Corti, of the San Carlo, Naples, were interested, with Victor Maurel as artistic director. Although the troupe was composed of a very strong personnel, with such artists as the brothers de Reszké, Calvé, &c., who became afterward famous, still the thing was an artistic and great financial failure.



The principal event at the Opéra has been the revival of "Die Meistersinger." It also served as an occasion for the début of M. Rigaux, a young baritone who won three prizes at the last Conservatoire examination, viz.: singing, opera, opera comique. I heard him myself on that occasion in the air of Rysoor from "La Patrie," by Paladilhe and had occasion to notice his voice, sonorous and warm, which he managed fairly well, and his intelligence as an actor manifested in a certain instinct for the stage which one must possess in order to succeed as an operatic singer. All these qualities enabled him to make a successful début as Beckmesser, and with further experience Rigaux will prove a useful addition to the Opéra.

Renaud the principal baritone at the Opéra, will not, it appears, renew his engagement there. More the pity for the Paris Opéra, as he and the bass Delmas are unquestionably the first singers in France.

The performances of "Siegfried" appear to be finished at present, Jean de Reszké appearing at present as Roméo. Program for the week: Monday and Friday, "Roméo et Juliette"; Wednesday, "Meistersinger"; Saturday, "Salambo."



At the Opéra Comique, nothing new as yet to chronicle. Program for the week: Monday, "Le Légataire Universel" and "La fille du Régiment"; Tuesday and Saturday, "Mignon"; Wednesday, "Le Roi d'Ys"; Thursday, "Manon"; Friday, "Carmen."



The last (twentieth) concert of the New Philharmonic Society was to me the most enjoyable of all. It gave us the opportunity of hearing the famous Bohemian Quartet. Although perhaps in a quartet of Schumann the particular characteristics of this organization were perhaps a little out of place, it is impossible not to admire the extraordinary fire, dash, brilliancy, color and wonderful feeling for rhythm manifested in the other compositions by Bordin, Tschaikowsky and Dvorák. The Quartet in F by this last composer raised a storm of enthusiasm which broke out after every movement.

These concerts have given the Parisian public a chance to hear new compositions in the field of chamber music, new organizations, new singers and new songs. I am glad to know that a second series is to be attempted next season.



This is the published list of singers engaged for the Festival Lyrique to be given in Paris in May and June, when "Götterdämmerung" and "Tristan and Isolde" are to be given under the direction of Alfred Cortot and Willy Schütz at the Château d'Eau Theatre: Mmes. Litvinne, Marie Brema, Gulbranson, Adinz, Jansen, Olitzka, Melgounoff, Hildur Fjord, Visq, Rosa Stelle, &c.

Messrs. Ernest van Dyck, Dalmore, Castlemann, Dufriche, Victor Maurel, Henry Albers, Froelich, Embled, Daraux, H. C. Bataille, &c.

The conductors will be Hans Richter, Alfred Cortot and Felix Mottl.



Tamagno will shortly appear at the Opéra Comique at a benefit performance to be tendered to one of the retiring artists—Grivot. The Italian tenor will sing the second act of Verdi's "Otello."



I noticed in a recently published report in THE MUSICAL COURIER of a conference given by Haslam, the Paris singing master, that certain views by Fauré were quoted. It

appears that it was J. B. Faure, the famous baritone, who was meant, and not Gabriel Fauré, the composer. The name of the first has no accent over the final e, the name of the composer has.



Schumann's name has appeared with remarkable frequency on Paris programs this winter as composer for orchestra, of chamber music for piano and for voice. The first concert of a series of four to be given by the pianist Risler will be devoted to this composer's works, the program consisting of the Fantasiestück for piano, quartet for strings, and the quintet for piano and strings. A later one will be devoted to the composer's vocal works, the entire program being given by von Zur Mühlén accompanied on the piano by Risler.



Among many excellent concerts which have been given recently, and which it would be impossible or uninteresting to mention, one given by Mlle. Minnie Methot must be mentioned. The program was most excellently arranged, and as excellently performed. The vocal portion comprised choice selections from many composers—Mozart to Massenet. The first was represented by an air from his "Nozze di Figaro," the last by an air from "Grisélidis." An aria from "Manru" was also given, this for the first time in Paris, I should imagine. The *Figaro* among other journals particularly praises Mlle. Methot's brilliant voice, excellent style and expression. I exceedingly regret that I was unable to be present at what, I understand, was a highly successful and artistic concert.

DE VALMOUR.

#### MARK KAISER'S ORCHESTRAL CLASS.

A Successful Concert in the Hall of the Y. M. C. A.

NEW ORLEANS, May 4, 1902.

MARK KAISER'S orchestral class of orchestral players gave a concert in the hall of the Y. M. C. A. last night. The affair had been modestly announced in advance as a "musical," but artistically and socially it attained the importance of a concert. Mr. Kaiser directed the program:

Feat Overture.....	Leutner
Love's Whisper.....	C. Marks
Bridal Song from Rustic Wedding Symphony.....	Goldmark
Symphonic Concertante for Two Violins.....	Alard
Messrs. Emile Goldstein and Carl Pinski, (Walter Goldstein, piano.)	
Intermezzo.....	Pierné
Cello solo, La Fileuse.....	Dunkler
Valse Lento.....	Delibes
Suite, Peer Gynt.....	Grieg
Ass's Death. Anitra's Dance.	
String Quartet.....	Haydn
Aria.....	Messrs. Kaiser, Wehrmann, Pitard and Watt.
Liebes Liedchen.....	Bach
Hungarian Dance.....	Taubert
	Kieserling

The daily papers published extended reports of the musical, and the musicians and music lovers of the city showed their appreciation by enthusiastic and discriminating applause. The *Picayune* said:

The complimentary musical given by the orchestral ensemble class, under the direction of Mark Kaiser, was a notable event in the musical annals of New Orleans. Y. M. C. A. Hall was packed to the doors for the occasion, and that each separate number was enjoyed was evidenced by the unanimity with which they were every one encored. Mr. Kaiser is doing a great work. The young men of his class display musical ability of the highest order, and their orchestral selections last night were perfect treats.

This is from the *Times-Democrat*:

A really important musical event took place last night under the modest form of an invitation "musical" at the Y. M. C. A. Hall. It was nominally a complimentary soirée of music by an "ensemble class," under the direction of Mark Kaiser, but the occasion, in fact, went far beyond that scope, as it embraced a number of the most thorough musicians of the city and was the budding of a symphony orchestra.

The revival of such music as can only be presented by schooled ensembles of stringed instruments has always been the hope of every violinist of the city who has genuine love for his art.

#### ORGANISTS' PUBLIC SERVICE.

THE nineteenth public service by the American Guild of organists was held at St. James' Protestant Episcopal Church last Thursday evening. The Rev. Dr. Edward Walpole Warren is rector of the church. Walter Henry Hall is organist and choirmaster. The order of the music at the service arranged for last Thursday evening was as follows:

Organ Prelude, To the Peace Feast Sonata (first movement) .....	Rheinberger
Processional Hymn, 126, See the Conqueror Mounts in Triumph .....	Hall
Psalm, XXIV.-XLVII.....	Cathedral Psalter
Magnificat, in B flat.....	Martin
Nunc dimittis, in B flat.....	Martin
Credo, Versicles and Responses.....	Martin
Anthem, Rejoice in the Lord.....	Martin

A large and devout congregation attended. The music was dignified and rendered throughout with impressiveness and churchly tone.

# MUSICAL PEOPLE.

Miss Almona Anson gave a recital at Chillicothe, Mo., in April.

Mrs. J. C. Cuthbertson, a musician of Fort Scott, Kan., is going to Kansas City to live.

Miss Jetta Campbell gave a song recital at Friends University, Wichita, Kan., April 26.

A number of the pupils of Miss Hamme's music classes gave a recital April 25, at the studio, Wilmington, N. C.

At the Central College School of Music, Lexington, Mo., Miss Margaret Aull gave her graduating recital in April.

The graduating recital of Miss Vivian Lindrose, took place at the East Mississippi Female College, Meridian, Miss., April 24.

The officers of the association are: President, John E. Grube, M. D.; secretary, Prof. A. E. Shannon; treasurer, A. J. Truitt, Esq.

The first recital of the pupils of G. S. Bush, vocal instructor, was given May 1, in the rooms of the Art League, Norfolk, Va.

Mrs. Bruce-Wikstrom gave a recital with a few of her vocal students in the parlors of the St. Cecilia, Grand Rapids, Mich., April 25.

Mrs. d'Angelo, Miss Gittins, Mr. Kelsey and Mr. McClosky took part in the sacred concert given at St. Paul's Church, Oswego, N. Y., May 1.

At the Conservatory of Music, Jacksonville, Ill., Miss Hazel Brown, who will graduate this year in the violin department, gave a recital late in April.

Mrs. Corinne Rider Kelsey, Miss Mary Willing and Miss Margaret Austin gave the program at Mrs. Charles G. Hays' musicale, May 1, at Toledo, Ohio.

At Topeka, Kan., Harvey Worral, assisted by Mrs. D. H. Blossom, Miss Vida Bush and Miss Constance Going, entertained a few friends at an evening musicale recently.

The thirteenth annual musical recital has just been

given by the pupils of the musical department of St. Mary's Academy and College, Portland, Ore.

A concert was given by Will B. Fields, to Elyria and Horace Whitehouse, of Lorain, at Lorain, late in April.

Misses Bertha and Nellie Flodin, who are attending the Northwestern University at Evanston, Ill., gave a recital there April 26, at which Miss Nellie furnished the instrumental music and Miss Bertha assisted with several vocal solos.

Weber's "Jubilee Cantata," will be given at Kalamazoo, Mich., in May. The soloists will be Mrs. Eleanor Hazard Peacock, of Detroit, soprano; William Griswold Smith, tenor; and R. P. Warren, bass. Frederic Rogers will act as conductor.

The first of a series of song recitals by pupils of W. D. Halle was given at his studio, Eureka, Cal., in April, by Miss Freda Tibbitts, assisted by Miss Lizzie Gregor, Messrs. F. Anthony, Will N. Speagle, Rease M. Wiley, W. E. Powell and W. D. Halle.

The pupils of G. S. Bush gave a recital early in the month in the rooms of the Art League, Norfolk, Va. While Mr. Bush has only been in Norfolk during the past winter, satisfactory results were in evidence in the manner in which all the pupils sang.

The first annual musical convention will be held at Punxsutawney, Pa., from June 9 to 21. The officers of the convention have secured the services of Prof. S. G. Smith, principal of the Capitol School of Music at Columbus, Ohio, and Prof. J. B. F. McDowell.

At the opening of the pipe organ recently purchased and put in the Broadway Presbyterian Church, Fort Worth, Tex., Francis S. Moore concert organist of Chicago, presided, assisted by David Ross, Mrs. F. S. Jaccard, Maximilian Bauer, and the Choir Union under direction of Mrs. Ralph P. Smith.

Mrs. S. S. Stearns' class No. 1 gave a piano recital in her studio, Grand Rapids, Mich., April 26. The program was given by Miss Gertrude Parker, Miss Lucile Shanahan, Miss Lizzie Quigley, Miss Frances Collins, Miss Virginia Tuttle, Miss Marguerite Moulda, and Master Harold Wilmarth. Miss Lucile Wilmarth from class No. 2 was accompanist.

At Marshallville, Ga., April 26, a musicale was given by Miss Mary Niler, instructor at the high school. Interest was felt on account of a contest by the following: Misses Nellie Niler, Elise Slappey, Fannie Lizzie Hargrave, Masters George Sperry and William Sperry, who had made the correct grade in music, for the medal given

by Dr. George M. Niler every year. Each one played in an excellent manner, but Miss Elise Slappey was the successful one, the medal being awarded to her.

A group of thirty young musicians competed for the annual scholarships of the Landon Conservatory at Dallas, Tex., April 25. The contestants in several cases were so nearly equal in technical ability that Director Charles W. Landon found that the easiest way to decide the matter was to award four extra scholarships.

Those whose names were placed on the roll of honor because of their marked musical talent and creditable work were: Miss Maude Smith, of Iowa Park, Miss Mary E. Jackson, of Carrollton, Miss Annie Williams, of Alvarado, Miss Florence Bedford, of Commerce; Mrs. Ike Harris, of Dallas, Miss Francis Lake, of Marshall, Miss Ruth Proctor, of Groesbeck, Miss Lucy Hopkins, of Whitewright, B. R. Shrock, of Keene and Miss Cordie Hall, of Dalton, Ga.

At the Centre Congregational Church, Manchester, Conn., on Sunday evening, May 4, the tenth organ recital by Howard Everett Brewer assisted by the choir of the church was given. The choir consisted of Anne Armour Smith (soloist), Ione Eloise Burdick, Harriett Maria Russell, Frances Mae Carrier (soloist), Clara Elizabeth Snow, Beulah Mae Snow, Charles Woodward Fitch (soloist), William Carr, George Alexander Trotter (soloist), LaBerge Hunt Geer.

The first annual May festival given in the Opera House, Lead, S. D., Thursday, May 1, was a great success. A chorus of 100 boys, under direction of Garnett Hedge, took part and were assisted by Dr. H. H. Hanstein, violin; W. Vincent, tenor; Master Mahlan Lang, soprano; Master Geo. Hunter, soprano; Master Emmet Shea, mezzo soprano; Master Bertram Peterson, reciter; Messrs. George Miller, David Gibbs and the Apollo piano player. Mrs. Nellie P. Hedge was the accompanist. Hearty applause followed each number. After the concert, Professor Hedge announced that an entertainment of a similar nature would be given next year.

The recipients of the piano prizes were: Miss Myrtle Senter, of Alvarado and Miss Helen Smith, of Denton, who tied for first place; Miss Edna Berry, of Dallas, who took the second prize, and Miss Willa Stanley of Denton; Miss Annie Wright, of Dallas, and Miss Estelle Brisenden, of Burleson, who were awarded third places in the scholarship. The prizes are valued at \$100, \$80 and \$60, respectively. The \$80 violin scholarship was won by Miss Gertrude Bates, of Dallas, and Miss Sincil Bell, of Dallas; the \$100 vocal scholarship by Miss Myrtle Nixon, of

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The roll of vice-presidents is now nearly complete for the thirteenth annual convention and festival of the New York State Music Teachers' Association, to be held at Newburgh, N. Y., on June 24, 25 and 26. Vice-presidents have been appointed for a large number of counties throughout the State. Those for Orange County are as follows: William H. G. Repp, chairman; Judge M. H. Hirschberg, Mrs. B. B. Odell, Jr., and Mrs. Stewart F. Chisholm, of Newburgh; Mrs. E. S. Rutherford, Mrs. John Deyo, Mrs. William C. Belknap, Mrs. Kathryn Eldred St. John, Mrs. John E. Iseman, Miss Anna E. Gumaer, Miss Madeline Holmes, Miss Flora B. Terpenning, Miss Mary E. Moss, Miss Linda P. Straw, Miss Sarah Jane Mathews, Miss G. B. Gillespie, Miss

Anna Patterson, Miss Clara Odell, Frank W. Miller, William H. Coldwell, George S. Weller, Hon. B. B. Odell, Jr., Charles Carpenter, A. H. Travers, W. O. Hall, George C. Essigke, J. J. Sohns, Burling H. Coss, S. W. Holdredge, Ulysses J. Alsdorf, Isaac Collins, Jr., John Collins, Isaac Collins, Sr., Jacob Buser, A. A. Dorman, Louis Hammerstein, Charles Grimley, I. S. Budd, Arthur Wood, Arthur Collins, Charles S. Rupp, Albert Suess, Louis J. Diemer, Nathan S. Taylor, C. M. Dietrich, Theo. Gehrig, James A. Garland, Isaac Mather, Miss Louise Virginia Gorse, of Poughkeepsie, is one of the vice-presidents for Dutchess County. The officers of the association are: Louis Arthur Russell, president, Carnegie Hall, New York; J. Ellsworth Stille, treasurer, Gloversville, Fulton County; F. W. Riesberg, secretary, New York. The program committee consists of Herbert W. Green, New York, chairman; Carl G. Schmidt, of New York, and A. W. Lansing of Cohoes.

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## HAARLEM PHILHARMONIC ELECTIONS.

AT the annual meeting of the Haarlem Philharmonic Society, Mrs. Frank Littlefield was elected chairman of the board of directors to succeed the late Mrs. Thomas H. Newman, who passed away two months ago. Mrs. Isaac Mills was re-elected treasurer, and Mrs. Mott D. Cannon recording secretary. The newly elected officer is Mrs. George Best, as corresponding secretary, to succeed Mrs. W. Rensselaer Floyd. Mrs. Orison B. Smith was re-elected chairman of the music committee, and the other members of that committee are Mrs. Arthur A. Stillwell, Mrs. John Boulton Simpson, Mrs. C. Edgar Anderson, and Mrs. Edwin Schenck. The board of directors, besides Mrs. Littlefield, are: Mrs. W. Rensselaer Floyd, Mrs. A. D. Rocknell, Mrs. William C. Bitting and Mrs. Berkeley R. Merwin. The chairmen of the other committees are: Mrs. Frank Overton Evans, membership; Mrs. Hamilton Higgins, arrangements, and Mrs. Charles Lowell Stickney, printing.

## Wienzowska Pupil Plays at a Private Musicale.

DA MAMPEL, the talented girl pianist and advanced pupil of Madame de Wienzowska, played with brilliant success at a private musicale given by Mrs. Sanger Hasel, of 126 East Seventy-first street, on May 6. Miss Mampel has numerous engagements already for next season for private musicales and for public recitals.

S. C. BENNETT'S PUPILS IN DEMAND.—Several of Mr. Bennett's pupils have been successful in operatic roles. M. Vernon Stiles sang the title role in the late production of "Ganymede," given by the Vassar Students' Aid Society. Cecilia Quinn appeared as Carmen in W. G. Stewart's Opera Company at Berkeley Lyceum last week, and also at New Haven before the Connecticut Music Teachers' Association. Ruth Peebles is one of H. W. Savage's leading soloists in the "Prince of Pilsen" Opera Company at Tremont Theatre, Boston.

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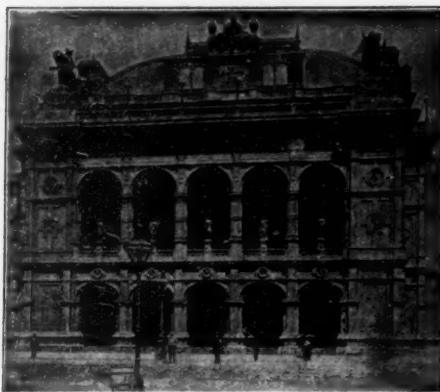
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## THE MUSICAL COURIER.



VIENNA, APRIL 20, 1902.

**P**ERHAPS the most interesting event of the latter part of the musical season was Massenet's visit to Vienna, not only to direct the one hundredth performance of his "Manon," but also his oratorio, "Maria Magdalena." As Massenet suffers from rheumatism in the right shoulder, it was really a sacrifice which the master brought the artists of the Opera through the fact that he studied and rehearsed for the production of "Maria Magdalena" and also directed it. It was therefore concluded that in order to avoid too great a strain he should only direct the church scene in "Manon," which took place for the pension fund of the Opera. The master, however, did not let this suffice, but wanted to do something particular for this charitable purpose. He did this in paying the conductor's place in the orchestra 500 kronen for the one act.

"Manon" was given for the first time in the Vienna Opera on November 19, 1890. Wilhelm Jahn directed the première, and the composer, also present at that time, had to appear many times before the footlights with the chief portrayers, Miss Renard and van Dyck. Upon his arrival in Vienna this time Massenet, among others, found a telegram from Boston, from van Dyck, which ran: "Souvenirs and regrets from first Desgrieux." Massenet, who saw the "Manon" performance from the box of the French Ambassador, the Marquis de Reverseaux, was constantly the object of lively ovations. Before the beginning of the church scene Régisseur Stoll came to conduct the master from the box to the conductor's place. The members of the orchestra, who were drawn up "en espalier," as well as the audience greeted him with long drawn out applause. At the end of the act the applause was repeated and went over into untold recalls. Massenet applauded the singers as well as the members of the orchestra; these clapped their appreciation and Frau Saville threw kisses to the happy composer. Then Massenet had to come onto the stage and the applause increased still more. Three wreaths were presented him: the first from the direction of the Opera, the second was sent by the ladies who had taken part at the déjeuner given by the French Ambassador in his honor the day before; the third from the first Vienna Manon, the present Countess Kinsky-Renard. Director Mahler, who was absent on his wedding trip, sent the following telegram to the master:

"I heartily greet you, honored master, and hope that you will again feel yourself at home in this city, the scene of so many well deserved triumphs."

Massenet gave a sealed letter to the orchestra as reply to this telegram, which was sent on to Director Mahler in St. Petersburg.

Before he took his place to direct his oratorio, "Maria Magdalena," Massenet was surprised by the presentation by Hofrat Baron Weckdecker of the highest token of artistic merit which exists in Austria, namely the "Ehren Zeichen," for art and knowledge, from the Emperor. At the same time the members of the pension fund for whose benefit the oratorio was given presented the master with an artistically worked baton, to show their veneration and appreciation of the great musician. It was handed him by Intendant Plappart, who made a French presentation speech which was answered by Massenet with great emotion. In further conversation Baron Plappart drew the attention of the master to the special signification of the distinction conferred upon him by the Emperor, and explained to him that this order, created by Franz Josef in 1887, is the reward only of the highest and most generally recognized service in the way of art and knowledge. Be-

fore Massenet only three musicians were honored with this distinction, namely, Brahms, Verdi and Dvorák.

Haydn's "Creation," which was considered as a sort of property by the Haydn Society and then of the "Gesellschaft der Musikfreunde," was given these days for the first time by the "Wiener Singakademie," under the direction of Mr. Lafite. The choirs were exceedingly well drilled, and sang with verve and understanding. Not as much, however, can be said of the two male soloists, Messrs. Säser and Musch, who misinterpreted Haydn's wonderful work by a lack of life and grace in this so interesting music. The redeeming point was the singing of Miss Neuroth, whose clear, sweet voice, delightful phrasing and sure taste were also much appreciated by the numerous public who were present at this concert.



All Viennese opera goers and music lovers are sad at the loss of one of the best, if not the best, lyric tenors which the opera possessed, Franz Nadal, who sent in his resignation on account of differences with Director Mahler. These differences were created by the fact that Mahler wished Nadal to sing the part of Prince Leopold in "The Jewess," whereas Slezak, a much younger artist, was assigned the part of Eleazar. Besides this Nadal asked for a vacation in summer, allowing him to rest or use the time to sing elsewhere, as at present he was granted only three weeks' absence. In default of the vacation he asked for 2,000 gulden increase of salary. As these conditions were not consented to by Mahler, Nadal sent in his resignation and appeared for the last time in the "Maskenball" a few days ago. He gives a farewell concert tomorrow, the 21st, in the Musik Vereins Saal. He intends now to travel extensively, going to France and probably also crossing the herring pond, in which case the Americans will have the opportunity of hearing an excellent artist.



The big Musik Vereins Saal, in which Mascagni directed Rossini's "Stabat Mater," showed the stamp of an unusual evening. Representatives of the highest Vienna society filled the hall and one saw members of the imperial family, ladies and gentlemen of the highest aristocracy and those of the prominent bourgeoisie, besides the constant concert goers, many of whom the wish not only to hear this work, not heard in Vienna for so long a time, as well as to see Mascagni, had drawn to this concert. As for the "Stabat" itself it does not need any more critical light to be thrown upon it. One has long and willingly condoned its weaknesses through the brilliant beauties which it contains, and I distinctly prefer it to Massenet's "Maria Magdalena," which was given the evening previously. Rossini's "Stabat," although a severe ritual church composition, is much more worldly than the religious drama of Massenet, more worldly but richer in ideas and more forceful. Mascagni was most heartily received at his entrance and at the end the public showed its sympathy for the maestro by recalling him a half dozen times. He could also boast of several laurel wreaths which to take home. Italians who showed their appreciation and nationality by frantic and untiring applause also brought homage to their countryman and formed a circle of admirers in the greenroom.



In spite of the lateness of the season, a respectably sized audience was present in the Bosendorfer Saal at the concert given by Franz Drdla, a Bohemian violinist, who gave it to secure a position as concertmeister either in Budapest or Bucharest. One thing is sure, namely, that he would have had one more stanch supporter had he not given the concert in question. The suite of Goldmark which opened the program was passably sustained by the artistic qualities of the pianist, Frau Basch-Mahler, who was worthy of a better fate in the shape and form of a violinist, but when Mr. Drdla launched into the G minor Bruch concerto with a wobbly bow and muddled technic, and when after a group of small pieces which pleased the general public he attacked Paganini's "Hexentanz," and in spite of bringing the tempo down to a very marche funèbre one heard no double stops, no harmonics, but one great muddle only interrupted by frequent stops needed to tune the rebelling violin. I thought as I left the hall with a precipitation which made me lose the numerous encores that any other position than that of concertmeister would suit Mr. Drdla's temperament and capacity much more exactly. Miss Minny Cortese, an American girl whose voice sounded rather the worse for wear in songs of Schumann and Brahms, made the hit of the evening, with Shelley's

"Love's Sorrow," "Comin' Through the Rye" and "Annie Laurie," quite redeeming herself and eradicating the unfavorable impression made earlier in the evening.



The Secession has opened its fourteenth exposition, whose interest centres around Max Klinger's "Beethoven." Since fifteen years the master has occupied himself with this work. A few days ago he finished it, after having overcome enormous technical difficulties. This work, which is composed of marble, bronze, ivory and precious stones, weighs 12,000 kilograms, and was shipped in five parts. The preparations for this exposition, with which the members of the Secession have been busy up to the last moment, were begun last summer. A special festival architecture had already been built onto the house, whose walls were decorated with big wall paintings and monumental designs by the members. The whole arrangement centres around the work of art which is to form its centre point, the Beethoven statue. Both Vienna and Leipsic are bidding for this wonderful creation, about which I shall give further details in my next article on account of lack of space in this one. The artist asks 400,000 marks, the materials alone having amounted to 150,000.

L. D. S.

### JULIA RIVE-KING'S JUNE RECITALS.

**D**URING the month of June Mme. Julie Rive-King will give four piano recitals in Warren, Pa., and one at Titusville, Pa. The distinguished pianist played at Bridgeport a fortnight ago with her usual success. appended are paragraphs from the Bridgeport criticisms:

MADAME RIVE-KING WELCOMED.  
Noted Pianist Entirely Captivates a Large and Fashionable Audience.

At the Court Exchange ball room Tuesday evening Madame Rive-King, the famous pianist, entertained one of the most fashionable and musically critical audiences which have assembled in this city this season. \* \* \*

Madame Rive-King, the star of the evening, is without doubt one of the world's greatest performers on the piano. She possesses a wonderful technic, a breadth of tone, a delicacy and refinement which at once stamp her as an artist of exceptional merit. She gave a most brilliant performance, and all who were present congratulated themselves that they had embraced the opportunity to hear her. The great artists of the country admit that she hardly has a superior, and her equals are exceedingly rare. She used a Knabe piano, which was expressly procured for her by Manager Fred Kessler, of the Schleicher & Sons Piano Company, and the magnificent qualities of that instrument were fully brought out by her. Especial credit is due Manager Kessler for bringing her to this city, that our music lovers might have the opportunity of hearing and enjoying the work of such a famous artist. It is promised that Madame Rive-King will again appear here next fall, when she will be heard under more propitious circumstances, in the matter of selection of a hall. If she does come, it goes without saying that there will be a crush to hear her.—Bridgeport Farmer, May 1, 1902.

### OVATION TO RIVE-KING.

Her Masterly and Charming Performance Captivates Fine Audience.

There was a good sized audience of our best people, musical and social, at the concert of the Associated Charities at the Court Exchange ball room last evening. Julie Rive-King, the renowned pianist, was the bright particular star which attracted the musicians. \* \* \*

Regarding Madame Rive-King's playing, there was but one opinion, that she was truly a great artist, and had given a wonderful exhibition of technic, breadth, vigor, delicacy and refinement in piano playing that is rarely heard. Madame Rive-King is not a piano player only, but a musician, a genius. She feels the music and expresses it most artistically. She was several times encored and graciously responded with a classical gem each time, to the delight of the pianists present.—Bridgeport Post.

### Music Festival at Spartanburg, S. C.

**T**HE eighth annual South Atlantic States Music Festival, under the auspices of the Converse College Choral Society, began at Spartanburg, S. C., April 30. Brilliant and fully representative audiences heard the five concerts given at this festival, and the general verdict is that the occasion was worthy of the fame of preceding similar events.

The program of the first consisted of concert excerpts from Händel's oratorio by the Converse Choral Society, assisted in solo parts by artists specially engaged for this festival.

The solo parts in the oratorio were sung by Miss Spencer, Miss Bradbury, Mr. Hall, tenor, and Mr. Miles, baritone.

At the afternoon concert on the second day the special attractions were the instrumental soloists. Gounod's "Faust" was given in the evening, the soloists being Miss Rio, Miss Spencer, Messrs. Chais, Martin and Hall. Probably no such music of the kind was ever heard in South Carolina before. At the closing concert Mr. Bispham was the principal soloist, and the eighth annual festival closed with satisfaction to all concerned.

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## THE MUSICAL COURIER.

### GLENN HALL.

**T**HE success of Glenn Hall, whose picture appears on THE MUSICAL COURIER's front page this week, has been so pronounced that the record of his accomplishments is more eloquent than any words of praise could be. At Christmas, 1899, he sang the tenor role in "The Messiah" with the Apollo Club, Chicago, being the youngest man ever intrusted with so important a part by that famous organization. Since that time he has not only sung with all the leading choral societies of the West, but, what for a Western singer is a still greater honor, has already established himself as a favorite in the music loving cities of the East.

Glenn Hall comes of that sturdy stock, which has won the Western wilds to civilization. As he was born in 1876 Mr. Hall is the youngest tenor prominently before the American public, and his vocal and artistic equipment is such that his first triumphs seem but the earnest of his future achievements. Like most distinguished singers he early manifested the bent of his genius, and at the age of twelve he was already solo treble at Calvary Church, Chicago. During the next few years he traveled extensively as a boy soprano. As music was so clearly to be his profession he was placed, from the beginning, in the hands of thoroughly competent instructors in piano playing and the theory of music. As the result of these studies he interprets the intricate modern scores with the breadth of view and firm grasp which are possible only to the trained musician. He is also a man of broad general culture and looks to the University of Chicago as his alma mater.

His special training for an artistic career has been very comprehensive. He has received the best instruction that America could afford, supplemented by a course of English oratorio in London with Georg Henschel and French in Paris. Mr. Hall has held a number of prominent church choir positions in Chicago, and at present is solo tenor at the First Presbyterian Church of that city. In the last year he has declined tempting offers from leading churches in New York, Boston and Pittsburgh, preferring the more centrally located Chicago. The most convincing testimony of his success is furnished by a list of engagements and re-engagements with the most prominent musical societies of America. His first appearance with the Handel and Haydn Society, of Boston, in Gounod's "Redemption," was followed by re-engagements within the ensuing year for the "Elijah" and the annual Christmas "Messiah."

Perhaps the most flattering engagement Mr. Hall has yet received was for the spring tour of the Boston Festival Orchestra, Emil Mollenhauer conductor, for the season of 1891, which embraced all the leading Eastern and Southern festivals, including those at Springfield (Mass.), Syracuse (N. Y.), Ann Arbor (Mich.), Louisville (Ky.), Spartanburg (S. C.) and many other cities. Such was his success that before the conclusion of the trip his services were secured for the present season also, in such works as Gounod's "Faust," Coleridge Taylor's "Hiawatha," Sullivan's "Golden Legend," Gade's "Crusaders" and the Standard oratorios.

Among the many prominent societies and festival organizations with which Mr. Hall has sung may be mentioned the following:

#### BOSTON FESTIVAL ORCHESTRA, SPRING TOUR.

Handel and Haydn Society.....	Boston
Oratorio Society.....	New York
Apollo Club.....	Chicago
Amateur Club.....	Chicago
Mozart Club.....	Pittsburg
Arion Club.....	Milwaukee
Philharmonic Club.....	Minneapolis
Schubert Club.....	St. Paul
Orpheus Club.....	Salt Lake City
Spring Festival.....	Springfield, Mass.

Spring Festival.....	Richmond, Va.
Spring Festival.....	Syracuse, N. Y.
Spring Festival.....	Holyoke, Mass.
Spring Festival.....	Newburyport, Mass.
Spring Festival.....	Salem, Mass.
Spring Festival.....	Harrisburg, Pa.
Choral Union.....	Ann Arbor, Mich.
May Festival.....	Ann Arbor, Mich.
May Festival.....	Louisville, Ky.
May Festival.....	Spartanburg, S. C.
May Festival.....	Columbia, S. C.
May Festival.....	Saginaw, Mich.
May Festival.....	Champaign, Ill.
May Festival.....	Oberlin, Ohio
Oratorio Society.....	Kansas City, Mo.
People's Course.....	Atlanta, Ga.
Oratorio Society.....	St. Paul
Apollo Club.....	Denver
Liederkranz.....	St. Louis
Euride Club.....	Toledo
Oratorio Society.....	Winnipeg, Man.
Choral Union.....	Boston

The following press notices regarding Mr. Hall's oratorio singing are of interest:

#### HANDEL AND HAYDN SOCIETY, BOSTON. "REDEMPTION" AND "MESSIAH."

Glenn Hall proved to be a conscientious tenor, who sang with a surety of intonation, good expression, and best of all, a very clear enunciation.—Louis C. Elson, in Advertiser, April 8.

Glenn Hall and Ericsson Bushnell had the trying and monotonous task of officiating as the two narrators, but they did it with admirable effect. Mr. Hall was admirable, and sang with excellence of expression. He has a pure tenor voice, somewhat light, to be sure, but sweet and true at all times, while his clearness of enunciation is something that might well be copied by others.—W. F. Apthorp, in Transcript, April 8.

On the contrary, one regrets to say, the soloists, with the exception of Glenn Hall, tenor, were disappointing. From the very first note of "Comfort Ye, My People," Mr. Hall sang with certainty, freedom and true musically feeling. He managed his voice admirably and seemed infused with dramatic instinct.—Louis C. Elson, Boston Advertiser, December 26, 1901.

The greater favor of the evening was obtained by the male singers. Mr. Hall's "Thou Shall Break Them" and Mr. Tew's "Why Do the Nations?" being the only songs which were followed by any enthusiasm of applause. Mr. Hall gave the opening recitative with breadth and dignity, and was free of execution and quite in the spirit of suggested prophecy in "Every Valley."—Boston Herald, December 26, 1901.

Mr. Hall's familiar work in "The Messiah" needs no further commendation than the statement that he sang as well as usual.—Boston Post, December 26, 1901.

Of the soloists the tenor, Glenn Hall, was easily favored, and finely did he declaim the famous "potter's vessel" and "the rough places plain" passages.—Boston Globe, December 26, 1901.

#### ORATORIO SOCIETY, NEW YORK, "MESSIAH."

Glenn Hall sang with all the fervency of a true tenor.—Mr. Hunter, in New York Sun, December 28, 1901.

Glenn Hall's tenor voice rang out steady and true, though there was a somewhat too sentimental preaching in the finest of the numbers allotted to the tenor voice, the accompanied recitative, "Thy Rebuke Hath Broken His Heart," and the air, "Behold and See," which followed. When the oratorio is repeated this evening Gregory Hart will sing the tenor solos, with less voice, but possibly with a different style. Mr. Hall deserved the warm appreciation which he received.—Mr. Krehbiel, in the New York Tribune, December 28, 1901.

Glenn Hall sang the tenor music and made a good impression.—New York Herald, December 28, 1901.

#### CHORAL UNION, BOSTON.

Mr. Hall has a wonderful voice, and everything he did was artistic. His work lacked a little in sympathy, but this coldness in singing the mass was noticeable only at times, and later in the evening

when he sang the solos in the Ninety-fifth Psalm, he was everything that could be desired.—Boston Globe, April 24, 1902.

#### APOLLO CLUB, CHICAGO, ILL.

The tenor part was intrusted to Glenn Hall, a young artist, who has of late risen to a position of importance among concert and oratorio tenors of the West. His voice is somewhat light as yet, but it is of an agreeable quality and well adapted to oratorio performance. His singing is marked with a refinement and expressiveness which promise well.—Tribune, December 26, 1899.

#### WINNIPEG ORATORIO SOCIETY ("MESSIAH").

From the opening sustained phrase of "Comfort Ye My People," and the dignified manner with which Mr. Hall declaimed the following recitative, connoisseurs of tenor singing felt easy in their minds, and although the gentleman does come from Chicago he possesses the traditional training of the English school of oratorio.

The florid passages in the succeeding air, "Every Valley," and the difficult intervals, were surmounted with the ease of an experienced artist.

Mr. Hall's beautiful quality of tone was fully developed in "Thy Rebuke Hath Broken His Heart"; the poignant expression of grief was exquisitely sung, the enunciation and phrasing of the singer being well-nigh perfect.

The benign sentiment in the melody, "But Thou Didst Not Leave His Soul in Hell," belongs properly to the tenor voice, and was another fine specimen of artistic phrasing.—Winnipeg (Canada) Tribune, March 29, 1902.

#### SPRING FESTIVAL, HARRISBURG, PA.

Glenn Hall has a tenor voice of richness and strength, and sang with unaffectedness, pathos and fervor.—Telegraph, April 27.

#### MAY FESTIVAL, SAGINAW, MICH.

Glenn Hall, tenor, is worthy of hearty praise. He has a voice of most unusual sweetness. It is of good range and contains qualities which give general pleasure. His tones have a sympathetic quality which appeals to his audience, and he has surprising power back of their delicate smoothnesses. He sang the parts which were his in excellent form, and his voice has the penetrating quality which made it distinctly heard against the orchestra. His taste in interpretation could not be caviled at, and he was accorded a merited share of the applause. He was especially good in the duet and trio numbers, where his power of placing his voice in harmony with the others was one of the features of his work. This was one of his best qualities, and in the duet particularly it was enjoyed. His solo, "Watchman, Will the Night Soon Pass?" which is difficult enough to render in such manner as to carry its proper effect, was admirably done.—Evening News, May 21, 1901.

#### MAY FESTIVAL, SPARTANBURG, S. C.

It was a genuine pleasure to hear Mr. Hall's beautiful, clear, ringing tenor voice. The first great burst of enthusiasm from the audience came after the tenor recitative, "Men, Brethren and Fathers," sung by Mr. Hall in faultless style and earnestness and sincerity of manner. All the recitations sung by Mr. Hall were discreetly and judiciously given, and with the instinct of a singer who is an artist by instinct. We, however, cannot resist saying a word of Mr. Hall's singing of the aria, "Be Thou Faithful Unto Death." No better example of "bel canto" has been heard in Spartanburg. The heartfelt applause of the evening greeted Mr. Hall at the end of the aria. The audience stormily demanded its repetition, to which Mr. Hall responded, singing it with perhaps even more deeply religious fervor than before.—Herald, May 3, 1901.

#### MAY FESTIVAL, CHAMPAIGN, ILL.

Glenn Hall, who is a general favorite in Champaign, having appeared here in former May festivals, had the next number on the program, aria from "Eugen Onegin," with orchestra accompaniment. Mr. Hall's rich tenor voice appears to grow richer each year, and it was certainly at his best last night, being well supported by the orchestra, which held itself in check at all times.—Daily Gazette, May 11, 1901.

#### MOZART CLUB, PITTSBURG, PA.

Mr. Hall made a fine impression by his meritorious work. Though coming to this city a stranger and an almost unknown singer, Mr. Hall has established a reputation for himself which places him among the best oratorio singers of the day.—Commercial Gazette, December 29, 1899.

Of the four soloists the appearance of Mr. Hall was awaited with greatest eagerness. The Mozart cult was familiar to the others, while Mr. Hall had not been heard here before. He has a voice of great sweetness, power and expression.—Times, December 29, 1899.

#### MAY FESTIVAL, ANN ARBOR, MICH.

The romantic character of Tchaikowsky's opera, "Eugen Onegin," suited Mr. Hall's voice admirably, and he was heard with the greatest enjoyment. The sweetness and flexibility of his voice, together

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with the rotund qualities it possesses, make it very pleasant hearing indeed, and Mr. Hall deserved all the applause which greeted his song with orchestral accompaniment. He responded to an encore, and later on in the program he gave MacDowell's "Thy Beaming Eyes," with piano accompaniment by Mr. Moltenauer. Here he was perfectly at home, and he sang this number with a depth of feeling that made its beauties very apparent. Rubinstein's "Longings" and Dvorák's "Als die alte Mutter" were also given with piano accompaniment, and the three songs formed the most graceful and dainty number on the program.—The Detroit Free Press, May 19, 1901.

## MINNEAPOLIS AND ST. PAUL ("THE MESSIAH").

Glenn Hall, the tenor, has made marked improvement since his last appearance in this city. His voice has broadened, and he is an artist. He, too, was a favorite with the audience, and sang with sympathetic and intelligent meaning.—Minneapolis Times, December 10, 1901.

Glenn Hall, the tenor, sang most satisfactorily the small role intrusted to him. Mr. Hall possesses a tenor voice of exceptionally fine quality, and his interpretations possessed a dignity that promises much for Mr. Hall's future as an interpreter of oratorio work.—St. Paul Globe, December 11, 1901.

Glenn Hall, tenor, sang his various solos with true spirit, and proved his right to the place he holds among the best oratorio singers.—St. Paul Daily News, December 11, 1901.

## SALEM, MASS.

Mr. Hall has a light, yet pure tenor, flexible and well trained. He sings with great expression, and a fine comprehension of the text.—News, April 10.

## ARION CLUB, MILWAUKEE, WIS.

Glenn Hall is not a tenor of robust quality, but his work is both dignified and beautiful, particularly in such numbers as "Every Valley"; the recitative and aria, "Thy Rebuke Hath Broken His Heart," and "Behold and See." Mr. Hall's phrasing is finished, his enunciation clear and his style exceedingly pleasing; there is a conscientious quality in all he does, while his voice is very sweet and of good carrying quality.—Evening Wisconsin, December 21, 1901.

As a lieder singer Mr. Hall's success has been very great, and he has given special attention to song recitals. His is a very extensive repertory, embracing the classics and also all the best songs of modern writers. One of the greatest charms of his lieder singing is pure diction, not only in his native tongue, but in French, German and Italian as well.

## A few press opinions of his song singing follow:

The soloist who appeared with the Eurydice Club last evening was Glenn Hall, who came heralded as a fine tenor. He is all of that, and it is unfortunate that his first appearance here should have been accompanied by such a severe cold that it had to be apologized for publicly. Such an announcement is usually rather a damper, but the audience seemed to take the view that the worst cold a man had the more he ought to sing, and kept up a claque after each group of songs that brought a response from the obliging sufferer. If overuse of his voice in Toledo should be his undoing for the season, we can proudly point to our part in his finish. After faithfully giving every song in the list, he added Foote's "I'm Wearin' Awa" and Dvorák's "Als de Alte Mutter," besides the old song, "Oh, Believe Me, If All Those Endearing Young Charms," and notwithstanding the veil over his voice, his method, style and expression carried him triumphantly over the hard spots. It was a pleasure to hear again Schubert's "Serenade," so long neglected; while "Donna Variet Morir" and "Bonjour, Suzon," were most artistic and satisfactory.—Toledo Bee, January 9, 1902.

Glenn Hall, the soloist of the evening, is an artist. He possesses a tenor voice rich and sweet, and sings with so much of the true ring that one almost overlooks his perfect enunciation, splendid execution and fine tone production, in the pure pleasure of listening to songs sung as songs, not as vocalises. The first encore, "To Mary," by Maude V. White, was a gem, while his interpretation of "I'm Wearin' Awa, Jean," was as fine as one may ever hope to hear. The time has passed when a performer might please by mumbled adaptation of a melody, for clear enunciation is to-day one of the first requirements. The excellence of Mr. Hall's pronunciation of foreign languages, especially German, brought about many discussions as to his nationality. When quizzed by a reporter Mr. Hall said: "I get credit for every nationality except the right one; my claims on being an American date back to Revolutionary times."—Wisconsin State Journal (Madison), December 6, 1901.

Glenn Hall, of Chicago, was heard in a delightful recital on Monday evening, his numbers running over a wide range, from selections from Tchaikovsky's "Eugen Onegin" and the famous German lieder composers to our own MacDowell. Mr. Hall is young and possesses a true tenor voice, rich in timbre and virile in effect. His engage-

ments in oratorio and concert prove a growing appreciation, and his repertory is already very large.—Philadelphia Press, January 5, 1901.

Mr. Hall's first number was a recitative and aria from "Rebekah," by Barnby—a very effective piece and well suited to his voice. His is still the same peculiarly rich, warm tenor which so captivated people on his previous visit, and it is sufficient to say that it has lost none of its charm.—Herald, Salt Lake City, January 19.

Glenn Hall is a tenor of exceptional ability and has had great success in the West. Combined with a good voice, he possesses admirable discretion, and his phrasing is most artistic. His dramatic temperament was very marked in his first number, an aria from "Regnella," and all through his rendition he showed that priceless gift of a singer—a soul. The enthusiastic audience demanded an encore after every number, and Mr. Hall gained its lasting approval by his gracious responses.—World, Holyoke, Mass., October 13, 1901.

Braga's recitative and aria from "Regnella" introduced most favorably Glenn Hall, whose pleasant tenor was clear and true in the difficult initial passages, as in the accompanied aria. Chadwick's "Thou Art So Like a Flower" and MacDowell's "Thy Beaming Eyes" were sung with feeling and sweetness. "Drink to Me Only With Thine Eyes" is a dainty composition that was acceptably presented as an encore by Mr. Hall.—Atlanta (Ga.) Constitution, November 22, 1899.

Glenn Hall, the well-known tenor singer from Chicago, was heard in a recital at Calvary Church Thursday evening. His program was an interesting one. The opening number was a selection from "Hiawatha's Wedding Feast," by Coleridge-Taylor, "Onaway, Awake, Beloved," which he sang with the discretionary judgment of the true artist. The old English songs, "Believe Me if All Those Endearing Young Charms," "Drink to Me Only With Thine Eyes," "Listen to the Voice of Love," captivated the audience. Two Schubert songs and "My Soul Is Athirst for God," from "The Holy City," and the two lovely little songs, "I'm Wearin' Awa, Jean," of Arthur Foote, and MacDowell's "Thy Beaming Eyes" completed the program. Mr. Hall's tones are clear, pure and vibrant, the voice is under perfect control and every number was received with enthusiasm and hearty approval.—Leader-Democrat, Springfield, Mo., April 4, 1902.

Glenn Hall, the gifted young tenor, made a truly splendid success. His voice is of beautiful quality, rich and full and absolutely true. He sings with finished style, and whether a song or dramatic aria Glenn Hall is satisfying artistically. That he has a great future no one will deny who heard his singing last night.—Daily Illinois State Register, Springfield, June 22, 1901.

Mr. Hall has a voice of fine quality and large service. It is big, almost baritone in its depth, yet capable of bringing out the most delicate effects. His personal style is also very pleasing, for in addition to good looks he has an authoritative assurance, which contributes to the comfort of any audience. He was especially effective in the recitative aria from "Eugen Onegin," by Tschaikowski, which he sang with expression and style. He gave a classic group, including Schumann, Brahms and Schubert numbers, with excellent taste and finish, and his ballads, which were perhaps more enjoyed than his other numbers, were well chosen and beautifully sung. Mr. Hall is one of the most interesting concert attractions that Kansas City has had. It is said to be more than probable that he will be heard with the Oratorio Society later in the season.—Kansas City Star, November 29, 1901.

It is refreshing to hear improvement. A man so much before the public, and so capable, usually considers himself good enough. He takes to doing of unheard of things.

He becomes a graduate with "high honors," in his own estimation at least, and that usually settles him so far as genuine artistic progress goes.

In so far as it is possible to prophesy, I predict eventual success of exceptional mold for Glenn Hall. He practically has his future before him, and his large circle of admirers are fully justified wishing him a brilliant career.

Mr. Hall sang "I'm Wearin' Awa, Jean" (Foote), and the "Irish Love Song" (Long), with real warmth and expressiveness. His lighter numbers were delicately done and artistic. The Vannini Serenade showed the voice in its best light, and was incidentally a good composition.—Chicago American, December 4, 1901.

Glenn Hall, the Chicago tenor, was the main feature of the program. Mr. Hall came to Denver with a high reputation, and leaves it with a higher one. His popularity was equalled only by the artistic worth of his singing. To say that Mr. Hall is an artist with excellent control, correct intonation, clever enunciation, in whatever language he used, and plenty of temperament is not to praise him too much. He sang the great Tschaikowski recitative and aria from "Eugen Onegin" with all the abandon that this tragically and despairing beautiful song demands. But he was perhaps

at his best in the smaller group that formed his second solo, songs so deftly chiseled that each chord seemed the facet of a jewel. The Brahms Serenade was the best of these, full of those subtle syncopated rhythms that no other composer quite caught the trick of. He also sang the Schubert Serenade with rare feeling and delicacy. He was enthusiastically encored after all his solos.—Denver Tribune.

Each success merely spurs Mr. Hall to renewed effort, and he is unremitting in his study of the technic and aethetics of his art. Under the direction of Dunstan Collins, Fine Arts Building, Chicago, his coming season is already an assured success, and it is more than probable that at its close he will seek still wider fields and that European recognition which is the ambition of every artist.

## LISZT MONUMENT AT WEIMAR.

## Unveiling.

RICHARD BURMEISTER has just received his invitation to be present at the unveiling of the Liszt monument, at Weimar, on May 31, the invitation having come from Chairman von Bronsart, and also signed by von Vignau, the active chairman. On the evening before the unveiling a concert will take place in the Grand Ducal Theatre, at 7:30. On the morning of the 31st, at 11 o'clock, the unveiling ceremonies begin, and in the evening, at 6 o'clock, a performance of Liszt's "Saint Elizabeth" will be given. Full particulars will be sent to this paper by Mr. Burmeister, who will be present on the occasion, as he leaves here for Europe May 20, on the Kaiser Wilhelm der Grosse. After this event Mr. Burmeister will leave Weimar for Dresden, where, during the months of June, July and August, he will live in a villa near that city, and has made arrangements to give lesson to a number of professionals who have made application. Mr. Burmeister will be at Crefeld to attend the concerts of the Tonkünstlersversammlung in June.

## "ELIJAH" AT YONKERS.

MENDELSSOHN'S "Elijah" was produced by the Yonkers Choral Society, at the second subscription concert, May 2, with the following soloists, Frederick R. Burton, conductor:

Jessica De Wolf, soprano; Miss Amy Ray, contralto; Arthur Goodrich, tenor; Dr. Carl E. Duffit, basso; James Pearce, M.B., Oxon., organist.

Miss Ray, the contralto, possesses a powerful, broad voice, and is rapidly advancing in her position as a public singer. We append some newspaper notices on her singing on this occasion:

The oratorio of "Elijah" was finely given and the large audience was particularly pleased. Of the soloists nothing can be added to the reputations they already enjoy in this city. Jessica De Wolf, soprano; Miss Amy Ray, contralto; Arthur Goodrich, tenor, and Dr. Carl E. Duffit, basso, have all been heard here many times before, and all present knew what to expect. Their expectations were fully realized.—The Yonkers Herald, May 3, 1902.

Although the alto and tenor solos in this oratorio are less important, the singers proved to be capable and gave pleasurable interpretations. Miss Amy Ray sang most artistically "O Rest in the Lord."—The Yonkers Statesman, May 3, 1902.

## Gomph-Williams.

WILLIAM GOMPH, the Buffalo (N. Y.) organist, was married on April 28, to Miss Mary Louise Williams, a daughter of Mr. and Mrs. Albert Paterson Williams, of Auburn avenue, Buffalo. The ceremony was performed at the home of the bride's parents, by the Rev. George Gomph, of Pittsburg, an uncle of the bridegroom. George Robertson and Bradley Rogers officiated as ribbon bearers. The bride wore white muslin draped over white silk, tulle veil, and carried a bouquet of white roses and lilies of the valley. A reception followed the nuptials. Mr. and Mrs. Gomph are making an extended tour, and after June 15 will be "at home," at 568 Auburn avenue.

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# MUSICAL CLUBS.

T. B. Adams is president and William E. Harper conductor of the Tuesday Musical Club, of Summit, N. J.

The second concert of the season by the Philharmonic Society was given at Louisville, Ky., on the 7th. The soloists were Mrs. Katherine Whipple Dobbs, Miss Flora M. Bertelle, Douglas Webb, T. C. Barr and Earl G. Heden.

The last concert of the Dominant Ninth Chorus and the Verdi Club was given at Alton, Ill., April 30. The soloists of the evening were Miss Jeannette McClannahan, soprano; Mrs. Ewell Buckner, alto; Clinton Elder, tenor; all of St. Louis, and C. W. Clarke, baritone, of Chicago.

A new musical association has been formed by the adult members of St. John's Church choir, Waterbury, Conn. It is called the St. John's Musical Association. William Webster is president, Henry F. Marendaz, vice-president, A. M. Dickinson conductor, and Samuel Hodges secretary and treasurer.

At the home of Miss Anna O. Marsh, Plainfield, N. J., April 30, a program was rendered by the Ensemble Club. The lives and works of Wagner, Rubinstein and Brahms were discussed. Selections from these composers were rendered by Mrs. B. I. Drake, Mrs. Fred Stack and the Misses Strong, Moore, Randolph, Thompson, MacIntosh, Phillips, Harriet, Palmer and Fawcett.

The last regular meeting of the Savannah (Ga.) Music Club for this season was held in the Lawton Memorial, May 1. The following soloists took part: Mrs. Edwin H. Bacon, Miss Meta Fretwell, Miss Kenney, J. M. Black, Arthur Levy, Miss Eugenia Johnston, Miss Alberta duFour, Miss Einstein, Miss Emma E. Coburn. After the program a rehearsal of the choruses to be given in the May concert was held.

The members of the Chaminade Club, Philadelphia, Pa., a recently organized musical society, gave their first evening musicale May 4, at the residence of Dr. and Mrs. Samuel J. Gittelson. The entertainment included vocal, piano, violin and cello solos by Miss Gertrude J. Kepelman, Miss Helen Pulaski, Mrs. Joseph A. Loucheim, Mrs. David Weyl, Miss Harriet Duer, Miss Adele M. Zeilmer, Miss Hortense Huntsberry, Miss Helene Marks, Miss Helen Fleisher, Miss Henriette Pfälzer, Mrs. Samuel J. Gittelson.

The annual meeting of the New Haven (Conn.) Symphony Orchestra was held May 4. The list of officers chosen for the ensuing year is as follows: President, Morris Steinert; vice-president, Louis Feisburg; secretary, Albert Mallon; treasurer, Louis P. Weil; librarian, E. Rawson; directors, F. Fichtl, W. E. Haesche, G. F. Robinson, B. Cass, E. L. Rawson; auditors, T. L. Bronson, E. Langzettell; conductor, Prof. Horatio W. Parker; assistant conductor, Morris Steinert; concertmaster, Prof. Isidore Troostwyk.

Taylor, a small town near Scranton, Pa., has an oratorio society of nearly a hundred young voices. On April 28 the society gave their initial performance, singing Händel's "Judas Maccabeus." The chorus under the direction of D. E. Jones, sang well, and was loudly applauded. Their test work was in "We Never Will Bow Down," and in the closing chorus, "Hallelujah, Amen." The soloists were: Miss Alberta O'Neill, soprano; Miss Henrietta Harris, mezzo; Mrs. Lenore Thompson, con-

tralto; D. T. Davis, tenor; John T. Watkins, baritone; John W. Jones, basso; Miss L. J. Hoskins, organ; Miss Florence Richmond, piano; Bauer's Orchestra. Mr. Jones conducted admirably, and carried his forces through the work satisfactorily and intelligently.

## Jacoby as "Delilah."

THE singing of Mme. Josephine Jacoby at the recent performance in Orange, N. J., of Saint-Saëns' "Samson and Delilah" aroused universal admiration. The Orange and Newark papers published generous reports of the concert. The extracts about Madame Jacoby included:

In the selection of soloists for this concert the Union was remarkably fortunate. Miss Josephine Jacoby, who has sung for the society on former occasions and has always been admired for her artistic work, added greatly to her laurels by her magnificent rendering of the heroically dramatic lines written for the part of Delilah. Miss Jacoby's voice is styled mezzo-soprano, but in its deep tones it has all the breadth and power of a contralto. In all respects her singing was delightful and not the least so in the duets with Samson.—Orange Chronicle, April 26, 1902.

Mrs. Jacoby was truly a bewitching Delilah. Besides having a magnetic personality and striking appearance, she is a soulful singer of great talent and ability. Her voice, though not very big, is of the kind which penetrates into the remotest corners of the largest halls. She sings with expression, pronunciation, enunciation and "chic" most charming and winsome. She is an artist of high calibre, and when she sang "My Heart I'll Surrender if He Comes To-day," one could almost imagine oneself present when she lost her lover, but that she in her strength gathered hope, was resigned to wait and once more to surrender her heart in wonted tenderness, she well earned the tremendous applause she received. "Oh, to the Charms of Love Surrender!" Mrs. Jacoby sang with such dignity and inspiring fervor that she captivated the hearts of every listener, and her fairly luscious tones were so enchanting that tears of joyful emotion were noticed in the eyes of many of the responsive listeners.—Orange Journal.

Of the soloists Mrs. Jacoby easily carried off such honors as went to them. The role of Delilah is admirably suited to her vocal and temperamental endowment. Her contralto is wide in range, ample in volume, mellow in quality save in its highest tones, which are somewhat acidulous, and so obedient to her intentions, as the result of careful schooling, that her singing was very pleasing at all times and frequently called forth the applause which deserved artistic effort merits. There was much refinement and charm in her interpretation of the "Spring Song," and if one missed the seductive note of passion in the duet with Samson leading to "My Heart, at Thy Sweet Voice," the beauty of tone, the sincerity of feeling and the good taste displayed gave uncommon distinction and worth to her performance.—Newark Evening News.

Mme. Josephine Jacoby, mezzo-soprano, was the Delilah, and she sang the part with great exactness. The role is a familiar one to her, one in which her voice sounds at its best. She was in splendid voice last night, and her part in the presentation was thoroughly enjoyed. "To-night Samson Makes His Obeisance" was sung magnificently. "My Heart at Thy Dear Voice," full of fervor, tone, coloring and expressiveness, indeed, rose, in the words of the song, to "heights of splendor." A thrilling dramatic climax found expression in "Coward! You Loveless Heart, I Despise You! Away!" followed by "Your Aid, Philistines." The high B flat was taken with as much ease and effectiveness as that which characterized the low A flat previously heard. Of course, the duet scenes in the second act between Samson and Delilah were the best, and displayed all their vocal resources.—Newark Daily Advertiser.

The soloists were all good. Mrs. Jacoby's beautiful voice was heard to advantage in the part of Delilah. Her part in the great love duet in the second act, in which occurs the famous solo, "My Heart at Thy Sweet Voice," was delivered with dramatic intensity, and she was fittingly accompanied by Mr. Dufault as Samson.—Newark Sunday Call.

GERTRUDE CLARE DUFFEY, A NEW SINGER.—Miss Gertrude Clare Duffey, a young soprano from the South, will be heard in concerts here next season. She has studied with teachers in Europe and America. Those who have heard her declare that she sings with brilliant color, but her songs are equally enjoyable by reason of her temperament gifts. Being young and attractive, she has everything which goes to make an artist.

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## BLUMENBERG, THE 'CELLIST.

Scores a Great Success in Mexico.

LOUIS BLUMENBERG returned from a tour in Mexico last week. The following press notices from the leading journals of the City of Mexico leave no doubt as to the triumphs of this artist:

Mr. Blumenberg scored an immediate success in the "Caprice Hongroise." The Massenet number was a dreamy thing, exquisitely rendered, and "La Fileuse" was the climax where this superb artist's performance was concerned. The "Danse Espagnole" was also well received, and several of the encores were dainty bits that served to illustrate the wonderful technic of the performer.—The Mexican Herald (English).

Mr. Blumenberg shared honors quite evenly with the famous prima donna last evening. His playing was exquisite, and probably more finished than has ever before been heard here on the 'cello. It was greatly appreciated by the audience, and he received much enthusiastic applause. "A La Fuente," played by Mr. Blumenberg, was his gem of the evening. For sweetness and purity of tone and clearness in execution this selection simply could not have been excelled by any living 'cellist.—The Mexican Herald (English).

The 'cellist, Mr. Blumenberg, succeeded in arousing the public to frantic excitement. His extraordinary technic, which is exceedingly difficult on the 'cello, astonished every hearer. His tone is noble, large and warm. We are so full of praise of this artist that our pen is incapable of doing him justice, and hence we advise every music lover to go to the next concert and judge for himself.—Deutsche Zeitung of Mexico (German).

The 'cellist Blumenberg was warmly applauded and admired. He possesses, as the critics agree, great delicacy, perfection in intonation and extraordinary technic. The audience overwhelmed this excellent artist with well deserved ovations.—El Imparcial (Spanish).

Louis Blumenberg, on the 'cello, obtained most enthusiastic applause for his correct school and the sentiment of his execution. In the "Caprice Hongroise" he roused real enthusiasm. Beyond doubt he is a virtuoso of positive merit, worthy of the applause he received.—El Popular (Spanish).

The term distinguished artist can be applied to the 'cellist Blumenberg, who obtained unequivocal proofs of the public estimation.—El Imparcial (Spanish).

Señor Blumenberg is always the great virtuoso who conquers with the utmost ease all difficulties. His 'cello weeps and sings in turns, creating in the soul the sweetest impressions. The "Méditation Religieuse" of Massenet was superbly interpreted.—El Imparcial (Spanish).

Señor Blumenberg enchanted the public with his 'cello, especially in the Nocturne of Chopin, which he interpreted conscientiously.—El Popular (Spanish).

## Clifford Alexander Wiley.

CLIFFORD ALEXANDER WILEY sang at a concert last week given at the Masonic Temple Hall, Washington, D. C., for the benefit of the Washington Aid Association for the Blind. The following extracts are from the reports in two of the leading daily papers:

The star of the evening was Clifford Alexander Wiley, the New York baritone, who appeared twice on the program. His first selection was the "Prologue," from Leoncavallo's "I Pagliacci," which elicited an enthusiastic encore. He later appeared in a group of three songs by De Koven, Owst and Brockway, meeting with the hearty approval of the audience. E. H. Droop played Mr. Wiley's accompaniments in an able manner.—Washington Evening Star, May 7, 1902.

Clifford Alexander Wiley was the chief attraction and greatly pleased the audience.—Washington Post.

VON GRABILL'S PLANS.—S. Becker von Grábill, the eminent pianist, has contracted for a recital tour of Mexico and the Pacific Coast for next season. He will spend the summer at Lititz Springs in hard practice and physical exercise. It will be remembered that von Grábill is the pianist who walked 350 miles last summer, as he says, merely for the fun of it.

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DRESDEN, FRANKLINSTRASSE 20,  
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**W**ALDEMAR VON BAUSSNERN, a Dresden composer and conductor, is a musician who goes at his task seriously. Holding the position of a leader of the newly organized "Dresden Chorverein," he shows commendable enterprise in the concerts of this society, where the masses are treated to music of high order. Händel's "Herakles," in January, was followed April 15 by Liszt's grandiloquent oratorio "Christus," the choice of which testified to the high aims of the chorus, with which Herr von Baussnern has done wonders during the short time of its existence.

Liszt's work, to judge from only one hearing, impressed me as being a touching outflow of deep subjective feeling, setting the idealism of religion to music, not in the usual, stiff "objective" oratorio style, but strongly contrasting Händel and Bach, free and impulsive in form. Ancient church service music of the Roman Catholic pattern forms the ground upon which the work is founded. Faith, trust and a strong belief characterize the spiritual content, throwing at the same time the figure of Christ as the superhuman impersonation of Christianity in its entirety into bold relief. The score contains great expression, other parts are replete with religious ecstasy, transcendental in design and vibrating with nervous sentiment.

The oratorio is in three chapters: (1) The Christmas Oratorio, (2) Epiphanias, and (3) The Passion and Resurrection music. Instrumentation and orchestral effects, though not reaching up to Wagner's, are descriptive in quality and full of Stimmung. Although space forbids going into details, mention should be made of those numbers which at first hearing impress the listener invariably, such as the "Tristis est anima mea," the sad and desolate music of which cast depression over the hearers, the "Stabat Mater dolorosa" and "Speciosa," and the "Wonder," which is full of color, &c. Variety of style and desirable contrasts are richly displayed in the chourses.

The choral forces did admirable work, less so the soloists, who were only comparatively equal to their tasks. The soprano, Johanna Dietz, of Frankfort, realized expectations; the alto, Frau Adami, frightened her hearers by faulty intonation. Herr Fungblut (Berlin), and von Milde (Weimar), also assisted. Though several numbers had been struck from the score, the presentation lasted close upon three hours, which, considering that human receptiveness should have its limits, is too much. Nevertheless the work is so interesting and so impressive that it held our attention until the very last note.

Liszt, according to various "guides" by Müller-Reuter, Jordan, and, as also stated by Edward Reuss in his excellent book, "Franz Liszt, ein Lebensbild," completed the work in 1866 at Weimar, having begun it in 1856. We owe Herr von Baussnern thanks for having introduced it here. The able conductor was applauded, and the laurel wreath he received at the close was a well deserved acknowledgment of his assiduous work.

Professor Adolf Stern, whose personal connections with Liszt lasted for about thirty years, some nights previous to the concert delivered a lecture, as reported to me, on the importance of Liszt's personality in his compositions. It is said to have occurred exclusively before members of the society and a few personal friends. Considering Stern's well-known capacity and brilliant qualities as a lecturer, the effect may well be imagined; one regrets it was not repeated before a larger audience.

Byron's "Manfred," when revived the other night in the opera house, subjugated several hundred of us by the wondrous power of its author's genius. Herr Wiecke in the title role is a veritable priest in the domain of high art. His "acting" seems no acting, but a "living through the part" in a most subjective way, so much so that the listeners in some scenes felt great sympathy with the man, whose depth of feeling and true emotion revealed itself so elo-

quently, so convincingly. When speaking those famous words to Astarte's ghost: "Thou lovedst me too much as I loved thee. We were not made to torture each other," &c., he stirred the house; indeed, the whole scene with Astarte and Nemesis was carried out in a way we shall not easily forget. Pauline Ulrich was a powerful Nemesis, Saalbach ideal as Astarte. Schuch conducted Schumann's music, which greatly enhanced the grandeur of the play.

The next day I witnessed the concert of the Dresden "Liedertafel," given in aid of the Bismarck memorial fund. Johannes Werschinger conducted the chorus, delivering himself of his task splendidly. Otherwise the program was far too long and not well contrasted, so if applause was spent at the close, which I did not stay to hear, it certainly was given from thankfulness that the musical enjoyments of the fine concert were over.

A highly interesting evening in the Court Opera House has to be chronicled, that of Pietro Mascagni's appearance here as a conductor of his world-wide famous "Cavalleria Rusticana." His Excellency Count Seebach, the royal intendante, gave the public the pleasure of meeting the composer, who by his first opera jumped into universal fame in one bound. Mascagni was enthusiastically received by the audience, among whom were many who remembered the storm of enthusiasm that greeted the initial performance of the "Cavalleria" here about ten years ago. The moment was overpowering, and I cherish it in my memory as a never to be forgotten event. Mascagni surprised his hearers by his slow tempi. The intermezzo seemed almost dragged. He ought to know, however, so there is no gainsaying, though Schuch's conducting pleases many of us better. It was nevertheless a highly impressive performance. Von Schuch sat in the front row of the parquet applauding vigorously. It was a beautiful representation. The orchestra, splendid.

Gennaro Fabozzi, the blind court pianist to the Queen Dowager of Italy, and professor at the Institute for the Blind at Naples, gave a concert here, honored by the presence of the court. The criticisms were brilliant. No tickets having been sent to me, I regret not to have heard him, the opinions, however, about his unusual endowments being so highly favorable his appearance has to be noticed as quite exceptional. The *Neueste Nachrichten* gives interesting information as to the way in which he acquired the knowledge of reading music. His program embraced the literature from Bach to Liszt, as well as selections by Italian composers.

Crescenzo Buongiorno is busy upon a new opera entitled "Michel Angelo."

A Sieberg, the esteemed New York composer, has had great success with a new concert waltz, which was performed by the Trenkler band.

My readers will also be glad to hear that two young American artists intend before long to set out upon their first concert tour, which is to begin in India—if I mistake not. The two sisters, daughters of Mrs. Herbert Wharton, who in the American colony here hold a prominent social position, have been heard frequently in private circles this season (lately at a grand reception in the American rectory), and I can truthfully state that their performances gave genuine pleasure. The younger Miss Wharton, studying with Herr Elsmann, plays the violin. She gave a splendid reading of de Beriot's Thirteenth Concerto and soli. Miss Wharton, the pianist, very ably accompanied her sister. She studied for some time with Mrs. Potter Frissell (when in Dresden), upon whose excellent method—the Leschetizky school—she reflected much credit. After Mrs. Frissell's leaving for her post in America Miss Wharton entered the Royal Conservatory to follow her studies with Tyson Wolff. All good wishes follow the young artists.

A. INGMAN.

**GLOSE AND MRS. RHODES IN CALIFORNIA.**—Adolf Glose, the pianist, is touring the West and the Pacific Coast with Mrs. Chas. W. Rhodes, the "Wagner lecturer," having filled engagements in Missouri and Kansas, on their way to the Women's Federation of Club's Biennial, at Los Angeles, Cal., where they appeared with great success on May 6, repeating lecture and music on the 8th, after which engagements follow in San Francisco, Portland and Seattle. This is Mr. Glose's fourth visit to the Pacific Coast. His daughter, Augusta Glose, has just returned from an eight months' engagement with Klaw & Erlanger's "Liberty Belles."

**HANCHETT AND INSTITUTE RECITALS.**—The Brooklyn Institute of Arts and Sciences has invited Dr. Henry G. Hanchett to give another course of lecture recitals next year.

## NEW MUSIC.

New Songs and Vocal Collections.

G. SCHIRMER.

THE number of new songs put forth annually in this country must be surprising, yet not so surprising as the average excellence in workmanship and novelty. In a large batch of songs sent THE MUSICAL COURIER for review this month we find much to commend, little to deplore. The chief fault is a monotony of subject, which is unescapable, for at Christmas seasonable hymns, oratorios and lyrics must be expected, and Easter brings its appropriate music. Of the commonplace, old-fashioned song there is little evidence. Music making nowadays must be at least spick and span. Songs about the woes of mothers are not even tolerated in our vaudeville houses.

The house of G. Schirmer has issued an "Anthology of Sacred Song; Celebrated Arias Selected from Oratorios by Old and Modern Composers." The selection and editing is by Max Spicker. Four volumes for soprano, alto, tenor and bass, respectively, cover wide territory. In the soprano album Haydn is represented by two recitatives and arias from "The Creation" and a recitative and aria from "The Seasons"; Hiller by "Saul"; S. de Lange, by "Moses"; Massenet, by "Mary Magdalene"; Mendelssohn, by two airs from "Elijah" and "St. Paul"; Mercadante, by "The Seven Last Words"; B. Molique, by "Abraham"; C. H. H. Parry, by "Judith"; R. Pugno, by "The Resurrection of Lazarus"; C. Reinthalier, by "Jephtha and His Daughter"; Rubinstein, by "Paradise Lost"; L. Spohr, by "Calvary"; A. Sullivan, by "The Golden Legend" and "The Light of the World"; Weber, by four excerpts from the "Harvest" cantata; Bach, by "Pentecost" cantata; Beethoven, by "Engedi"—his "Mount of Olives"; Benedict, by "St. Peter"; M. Costa, by "Eli"; Cowen, by "St. John's Eve"; A. R. Gaul, by "The Holy City" and "The Ten Virgins"; and Händel, by numbers from "The Messiah," "Alexander Belus," "Hercules," "Jephtha," "Joshua," "Judas Maccabeus," "Ode to St. Cecilia's Day," "Samson," and from "Susanna." This selection reveals variety.

The alto volume contains the names of Bach, Benedict, Bennett (Sterndale), Martin Blumner, Costa, Cowen, Dvorák ("St. Ludmilla"), Gade, Gaul, Händel, Kiel, MacKenzie, Maréchal, Mendelssohn, Parry, Raff, Reinthalier, Saint-Saëns, Sullivan, Vierling and C. Lee Williams.

The tenor and bass volumes—for we have not the space to enumerate the names of the arias—present the names of Bach, Barnby, Beethoven, Benedict, Bennett, Cowen, Foster, Gaul, Gounod, Händel, Haydn, Heller, Mendelssohn, Mercadante, Molique, Parry, Pugno, Reinthalier, Spohr, Stainer, Sullivan, Weber, Dubois, Klughardt, MacKenzie, Maréchal, Massenet, Raff and Rubinstein. Mr. Spicker has displayed taste and understanding in the editing and selecting.

The same publishers have issued some songs by Herman Hans Wetzler which are worthy of extended comment. Twelve Kinderlieder are charming specimens of the infantile in music, naïve childhood fancies set to naïvely simple music. Four Scottish ballads—"Bannockburn," "Killiekrankie," "When I Sleep I Dream" and "The Joyful Widower"—are for baritone and prove again how happy this composer is in treating pure ballad sentiment, whether sentimental, jovial, humorous or heroic. "Bannockburn" sounds the latter note, while "Killiekrankie," with its Gaelic ritornella, is a perfect epitome of Scotch feeling of the devil may care sort. In the "Five German Songs," imported by Schirmer, Mr. Wetzler is seen at his best, though his opus 1, a setting of "The Fairy Queen," must not be forgotten for its fantasy. Of this group under consideration "An die Ernternte" is set to words by Lenau. It is full of feeling and has a Brahmsian flavor. "Abendländschaft" is a beautiful pastoral mood captured and held. "Volkslied" is well named, and "Der Abend" is quite the most original of the five, though "Beherzigung," after Goethe, pushes it close with its swinging melody and broken rhythms. The thematic invention is on a par with the technical. Mr. Wetzler is to be congratulated.

OLIVER DITSON COMPANY.

This well-known house continues to publish songs of a high grade. The present list is large and will be briefly dealt with. William Arms Fisher's "Gae to Sleep" is a pretty cradle song for medium voice in C or low voice in A. Arthur Farwell is represented by six songs, of which "Thou'rt Like Unto a Flower" is the best, being simple in feeling and well made. It is for low voice. There is fresh out-of-door feeling in "Wenlock Town," for medium voice, by the same composer. "The Wandering Knight"

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is by Harry Eldridge, for tenor or baritone. Carl Busch's "I Had a Dove," for low voice, is dedicated to Francis Fischer Powers. It displays abundant musicianship. "The Moon's Lullaby," by Charles S. Burnham, is for low voice. It will prove an irresistible encore piece, slim as is the musical idea presented. Frederick Field Bullard's "The Kavanagh," for medium voice in F or bass voice in D, is a rollicking composition, well written and full of spirit. "When the Land Was White With Moonlight," by Franz X. Arens, has a tender, poetic charm all its own. It is for high voice. Mary Turner Salter has composed "A Water Lily," for medium voice, simple in feeling and structure, effective withal. "The Steersman's Song," for bass, by Harry Hale Pike, is an excellent specimen of its genre. Of Carlo Minetti's four songs the "Sevillana," for medium voice, with its exotic Spanish rhythms and coloring will prove a very popular concert number.

E. R. Kroeger, fertile in ideas, has a group of six songs in this batch. The "Lullaby," for medium voice, is characteristic, and "How Shall I Love You?" for medium voice, is replete with sentiment and very interesting melodically and harmonically. "Heliotrope," for high voice; "A Valentine," for high voice, are both by Marie von Hammer. They are melodious. Charles Fonteyn Manney writes well, though he doubtless writes more than he wishes. Among the songs of his sent us for review we note "Comes My Love To-day?" for medium voice, in which he sets for himself a standard that he reaches in none of the others. It is an admirable version of Heine's "Kommt Feine Liebchen Heut?" The other songs range in sentiment from grave to gay, several of them being religious. His "Resurrection" is a short cantata for Easter.

BREITKOPF & HARTEL.

Edward Burlingame Hill has composed three poetical sketches for piano. The first, in A, is the most original and is quite fresh in feeling and figuration. Three songs by Anne Buckler Lake are entitled "The Hills o' Skye," "Sonnet" and "The Wild Bird's Song." The first is redolent of the Kelt with its wild humor and melancholy. "The Quest" is a setting of a legend, the music by the lamented Ethelbert Nevin and the text by Randolph Hartley. It is marked throughout by the melodic grace of Nevin. The John Church Company publish the work, which is appropriate for festivals, being a sort of romantic cantata with mixed choruses and telling solos and duos.

#### SHARPE SINGS AMERICAN

##### SONGS IN GERMANY.

The Kaiser Pleased With "Sigh No More, Ladies."

ERNEST SHARPE, the basso, who has been singing in Germany this season, received a special invitation from Emperor William to sing at the palace. Before their Majesties, Mr. Sharpe sang a varied program and American composers were not neglected. The Empress was especially pleased with "Sigh No More, Ladies," by William Arms Fisher. At a concert given Sunday afternoon, March 23, in the hall of the Kultus-Ministeriums, for the benefit of the children's recreation grounds, Mr. Sharpe sang a group of songs by Clayton Johns, Charles Fonteyn Manney, and William Arms Fisher, and these were received with special applause. At this concert Joachim, Dr. Schaper, and Freifrau von Lipperheide, performed the Beethoven Trio in B major, and solos. Besides Mr. Sharpe there were two other vocalists, Felix Schmidt and Miss Tabert. Each sang a group of songs.

A report of the concert in the Berlin *Lokal Anzeiger* referred as follows to Mr. Sharpe:

"In the prominent artistic features of the concert we must include the excellent basso, Ernest Sharpe. In the face of the closer relations, thanks to Prince Henry's visit between Germany and America, the American artist had in advance the sympathy of the public. But the political actuality aside, the distinguished concert singer, thanks to his magnificent voice, his presence, charmed as it did in the year 1899, when he made his first appearance in Berlin. Mr. Sharpe sang exclusively American songs by Clayton Johns, Charles Fonteyn Manney and William Arms Fisher."

GENEVIEVE BISBEE'S PUPILS' RECITAL.—The pupils of Miss Bisbee will give a recital at her studios in Carnegie Hall on Friday, May 16, at 4 o'clock.

## Music in Brooklyn.

#### Closing Concert by the Institute.

SEVERAL hundred persons were turned away from Association Hall last Thursday night, the occasion being the closing concert by the Brooklyn Institute of Arts and Sciences. While the overflowing audience and eagerness on the part of the people to hear music was encouraging to both the business and art departments of the institute, there were some "cranks" who grieved because Liza Lehmann's "Persian Garden" was the chief attraction of the program. If the musical tastes of a community are to be judged by the works the people prefer to hear, then the judicious casting their eyes over Brooklyn may well cry out, Alas!

The Institute lost money on the superb performance of Liszt's great oratorio "Saint Elizabeth," whereas on Liza Lehmann's sickly, pessimistic song cycle the managers earned a handsome profit. Until the Institute has an endowment fund no reasonable person should complain if the committees do not at all times adhere to their ideals.

However, it must be said "The Persian Garden" was never better sung than last Thursday evening. The singers, all favorites in Brooklyn, were Mrs. Caroline Mihr Hardy, Mrs. Hamlen-Ruland, Theodore van Yorx and Dr. Carl Dufft. Isidore Luckstone accompanied. Before the cycle the quartet of singers delighted the musicians as well as the laymen with the following selections:

Trio, Memory.....	Leslie
Mrs. Hardy, Mrs. Ruland and Mr. van Yorx.	
Fair Maiden.....	Old French (Arranged by A. L.)
Quest.....	Eleanore Smith
Lungi dal Caro Bene.....	Secchi
The Clang of the Wooden Shoon.....	Mollov
A Secret.....	Scott
Berceuse.....	Godard
Serenade, from the new opera Iris.....	Mascagni
Mr. van Yorx.....	
At Parting.....	Rogers
The Violet.....	Helen Hunt
A Little Song.....	Bungett
Die Forsichte.....	Hans Hermann
Mrs. Hardy.....	

Mrs. Hardy, the soprano of the quartet, was called upon at the eleventh hour to replace Mrs. Dorothy Harvey, who was unable to keep her engagement. Mrs. Hardy sang her songs charmingly, and she, moreover, strengthened the favorable impression created at a previous concert this year. The purity and sweetness of her voice were displayed in the beautiful trio which she sang with Mrs. Ruland and Mr. van Yorx. Mrs. Ruland has gradually advanced herself by work and study, and now sings with finish, expression and, as ever, with a rich natural voice. The appealing quality of Mr. van Yorx's tenor, combined with his excellent vocal method and intelligence, has raised him to the front rank of American concert and oratorio singers. Some of his colleagues from the continent of Europe could learn much from hearing van Yorx sing forte, for even then he never forces his voice. His singing of "A Secret" was romantic, and in the tender Berceuse of Godard's the quality of his voice recalled a fine violin or 'cello. He sang the Serenade from Mascagni's new opera in capital style, but for the music—poor Mascagni has in this work merely reproduced snatches from "Cavalleria Rusticana."

Dr. Dufft's singing also proved a good illustration of a fine vocal method, for the voice is as fresh and noble as it was ten years ago. It would seem superfluous to tell the readers of THE MUSICAL COURIER that Dr. Dufft is an artist with many engagements. He is singing constantly and still he preserves the quality which first established his fame as a leading basso. The doctor showed his gallantry, too, by singing songs arranged and composed by women.

A. L. is Liza Lehmann's mother. The audience was very cordial to the four artists.



#### PIANO RECITAL AT WISSNER HALL.

Miss Augusta Octavia Schnabel gave a piano recital at Wissner Hall last Thursday evening. The young woman played with enthusiasm compositions by Mendelssohn, Moszkowski, Grieg, Chopin and Bendel. Miss Schnabel was assisted by her sister, Mrs. Minnie Schnabel Severance, soprano; William Grafing King, violinist, and Mr. Scharff at a second piano. Miss Ruth King accompanied for her brother and Mr. Scharff for Mrs. Severance. A large and musical audience applauded the program:

Concerto 1, op. 25.....Mendelssohn

Golden Springtime.....Miss Schnabel.

Kalliwoda

Moszkowski

Gondoliera, op. 41.....Grieg

Butterfly, op. 43.....Chopin-Liszt

The Maiden's Wish.....

Wieniawski

O Hätt' ich Jubel's Harf (Joshua).....Händel

Mrs. Severance.

Legende.....Bohm

Sarabande.....

King.

How Blest Seem to Me.....

Sehmann

Mrs. Severance.

Grand Valse, op. 42.....Chopin

Spinning Wheel.....

Mendelssohn

Frühlingslied, op. 10.....O. Weil

Mrs. Severance.

(Violin obligato.)

Am Genfer See, op. 130.....Bendel

Miss Schnabel.

Decorative flourish

#### PHELPS EVENING OF MUSIC.

Mme. Berta Grosse-Thomason, pianist; Leo Lieberman, tenor; William E. Goeringer, viola; Oliver Anderson, cello, and Arthur Rosenstein, accompanist, assisted Miss Laura B. Phelps, violinist, at a concert given in the Pierrepont Assembly Rooms. The program was unusual and afforded, particularly the violinist and pianist of the evening, a good opportunity for ensemble music of the most enjoyable kind:

Trio, C minor.....Mendelssohn

Madame Thomason, Miss Phelps.

Songs—

Wie Melodien Zieht es Mir.....Brahms

Alte Die Alte Mutter.....Dvorák

Schnell Vergessen.....Tschaikowsky

Mr. Lieberman.

Sonate, F major.....Grieg

Madame Thomason, Miss Phelps.

Soli for 'cello—

Andante, B minor concerto.....Golderman

Van Goens

Scherzo.....

Mr. Anderson.

Songs—

Memory.....Park

O, Come With Me.....Van der Stucken

Mr. Lieberman.

Quartet, E flat major.....Rheinberger

Mme. Thomason, Miss Phelps, Mr. Anderson, Mr. Goeringer.

The concert was given under the auspices of the following prominent women: Mrs. George B. Abbott, Mrs. Frederick T. Aldrich, Mrs. Alexander S. Bacon, Mrs. Herman Behr, Mrs. Alexander Black, Mrs. Charles Melville Bull, Mrs. Will Carleton, Mrs. Dwight L. Clapp, Mrs. Stuart Close, Mrs. George A. Dennison, Mrs. Francis E. Dodge, Mrs. Charles Merritt Field, Mrs. John W. Hesse, Mrs. William Burr Hill, Mrs. Allison Hopkins, Mrs. Franklin W. Hooper, Mrs. Almet F. Jenks, Mrs. Martin Joost, Mrs. Charles Lowrey, Miss Emma B. Lewis, Mrs. Frank M. Lupton, Mrs. Sidney V. Lowell, Mrs. Nathaniel Matson, Mrs. William Murray, Mrs. Alexander J. Perry, Mrs. George H. Prentiss, Mrs. Frank Reynolds, Mrs. Woodhull Stuart Roe, Mrs. Sylvester Ross, Jr., Mrs. George Wm. Smith, Mrs. George A. Stanton, Mrs. George F. Stockwell, Mrs. Ronald Taylor, Mrs. John Thallon, Mrs. John van Buren Thayer, Mrs. William Clinton Todd, Mrs. Eric A. Ward, Mrs. S. V. White, Miss Sophia Wisner, Mrs. Cornelius Zabriskie.

Decorative flourish

#### MUSIC AT THE NEW ENGLAND MEETING.

A musical was given in connection with the annual spring meeting and reception of the New England Society at the Art Galleries on Montague street last Tuesday evening (May 6). John Hyatt Brewer directed the musical pro-

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gram contributed by the Amphion Male Quartet, and Mrs. Mary Hissem de Moss, soprano; Miss Martha M. Henry, soprano; Miss Alice Sovereign, contralto, and Mrs. Ruland, contralto. The selections were all by New England composers and poets:

Part song, Ballade of June.....	Hadley
The Double Quartet.	
Baritone solo, Bedouin Love Song.....	Hawley
Mr. Engel.	
Part song, On the Seashore.....	Eisfeld
The Amphion Male Quartet.	
Soprano solo, Where the Lindens Bloom.....	Buck
Thou Art So Like a Flower.....	Chadwick
The Lark Now Leaves His Watery Nest.....	Parker
Mrs. De Moss.	
Part song, Two Flower Songs.....	Mrs. H. H. A. Beach
Mrs. De Moss, Miss Henry, Miss Sovereign, Mrs. Ruland.	
Tenor solo—	
Up to Her Chamber Window.....	Foote
Love Me if I Live.....	Foote
Mrs. Lieberman.	
Part song, Twilight.....	Buck
The Amphion Male Quartet.	
Contralto solo, He Was a Prince.....	Lynes
Mrs. Ruland.	



#### CONCERT BY THE LAURIER CLUB.

The Laurier Musical Club gave a concert at the Embury Memorial Church last Thursday evening for the benefit of the Woman's Branch of City Mission. An excellent program was presented by local singers and performers: Miss Elsie Ray Eddy, soprano; Miss Eva Louise Quintard, contralto; Albert E. Angus, tenor; Hugh E. Williams, baritone; Miss Kate Waldo Peck, piano; Miss Hattie A. Peck, piano; Carl H. Tollesen, violin; Laurence J. Munson, accompanist; Miss May Livingston Mills, accompanist.



#### THIRD CONCERT BY THE CLEF CLUB.

Augustus C. Metz conducted the third concert of the Clef Club given at Crosby Hall. The soloists were Miss Belle Newport, contralto, and David Mannes, violinist. The club, composed of professional and amateur orchestral players, performed these familiar pieces: March, "Roman Carnival," Mendelssohn; excerpts from "Maritana," Wallace; Mozart's G minor Symphony in three movements—the minuet, andante and finale; "Aragonaise" from "Le Cid," Massenet; "Norwegian Dance No. 3," Grieg, and the waltz, "Wedding of the Winds," Hall. The members of the orchestra are: Augustus C. Metz, director; Joseph Grunwald, concertmaster; violin, Albert Stotzer, John Hollinger, John Rogers, T. B. Johnstone, Frank Butterworth, G. A. Blochbon, Charles Mauser, H. Chait, L. T. Cross, R. M. Robinson, Carl H. Tollesen, E. M. Renner, A. Wiltsey, Charles Stoecklen, A. H. Faust, Henry Koster, C. B. Nolan; viola, W. A. Donaldson, T. Berthune, W. H. Kruse, Paul O. May, W. Hooton; 'cello, H. C. J. Oelecker, W. C. Jaeger, W. Davies, J. Hegarty, E. D. Kelsey; bass, A. Tomes, J. Davidson; flute, A. Hoffman, C. Birkner, H. Morgan; oboe, F. Landoit; clarinet, A. Keller, E. Hide; bassoon, W. C. Gallaer, J. J. Wuerstlin; horn, H. Sandiford, H. M. Pilkington; cornet, C. H. Stoeckle, W. Murphy; trombone, M. T. King; percussion instruments, S. M. Coles.

Mr. Mannes played the "Adagio Pathétique," by Gounod; "The Bee," by Schubert, and "The Fiddler," by Wieniawski. Miss Newport sang "Stride de la Vampa," from "Il Trovatore"; "Ecstasy," by Mrs. Beach, and "The Trout," by Schubert. The accompanists were Miss Elsa Venth and Mrs. Mannes.



This evening (Wednesday) George Francis Moore will give an organ recital in the Flatbush Reformed Dutch Church.

ELIZABETH WELLER.—Miss Elizabeth Weller was the accompanist for the performance of "Ganymede" which was given at the Carnegie Lyceum on May 2. The affair was a distinct social and musical success, and much credit is due Miss Weller for her untiring efforts both in the rehearsals and in the public performance.



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be said, and that a little honey mixed with vinegar has a more healing effect on the inflamed larynx than vinegar in its virgin state. Then there is Fuller Maitland (you have all seen the picture of the white rabbit in "Alice in Wonderland," haven't you?), but his hand is too weak to hurl brickbats, and he is compelled to content himself with little pellets of dough from the kitchen, which he lobs through the open casement of the manager's room, carefully wrapped up in the printed pages of a monthly review.

But Maitland is a man with a grievance; he cannot persuade the world to believe that Hubert Parry is Bach born again, and that Villiers Stanford is a combination of Mozart and Richard Wagner. He brought all his skim milk of invective to bear against the opera syndicate a few months ago, and when one had dismissed his dreary platitudes the gist of the syndicate's offense was that "Messaline" has been given several more performances than Stanford's "Much Ado About Nothing," which on its merits it deserved. I believe in Isidore de Lara's opera, and feel there is the grip of a man in it, and I am sorry that it did not make a better impression in America. I have mentioned Runciman and Maitland because, although they are as wide asunder in their way of thinking as the poles, they have each thwacked the Covent Garden syndicate to the best of their ability. I hold no brief for Earl de Grey and H. Higgins, but I believe watering a fern is a better way of encouraging its growth than jumping on it. I look back upon the progress we have made during the past ten years, and I say there is every reason for congratulation. In the middle '80's our grand opera was next to death's door. Poor Signor Lago tried hard to galvanize its palsied frame into some semblance of life, but he could not do it.

Then Augustus Harris came on the scene and by his tremendous energy, business instinct and the fortuitous assistance of Jean de Reszke he brought back society to its boxes, he established opera on a sound commercial basis, and did his best to give creditable representations. He started a new epoch in the history of the art; he was never backward in introducing new works—in one season he gave us half a dozen—and several were from the pens of English composers; he revived the "Ring des Nibelungen" after it had lain dead for years and made it popular, or the "Ring" made Covent Garden popular; he introduced the English tongue on to the grand opera stage; and we may wait a long time before we get together such another group of singers as that which was associated with his management. The syndicate took up the mantle which he dropped; their financial success is greater than his, and their profits are being spent for the general good. The new machinery which was put into the stage last year cost over £20,000 sterling and this year other improvements are being effected, which will do much to increase the comfort of the audience. Ten of the most important operas have been provided with new scenery, and at the time of writing scene rehearsals are going forward daily, so that the mechanical effects and the lighting will leave as little cause for complaint as possible.

Now, when one sees a body of men so earnestly bent on doing the right thing it behoves us not only to do all that in us lies to keep them up to the mark, but also to give them that measure of praise which will make them feel that their work is appreciated, and so put heart into them for further endeavors. The forecast of the approaching season's program is not such good reading as the résumé of the work accomplished by Mr. Grau during his recent season in New York. But we always cast an envious eye across the Atlantic because the American season is our bête noire. The artists go there fresh and invigorated with an autumn's rest and they return from their sojourn in New York city and wandering throughout the States physically and vocally worn out, and the result is an obvious deterioration in quality and tone. A notable example last year was Saléza, who cracked up in the first month of the season and had to go to a more congenial climate to rest and recuperate. But so long as the American dollar is more almighty powerful than the English sovereign we shall have to grin and bear it, until the time arrives when we are strong enough to say that the singer must choose between the two engagements.

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an untried operatic composer, Herbert Bunning, a young Englishman whose libretto has been founded on Anthony Hope's romance, "The Heart of the Princess Osra." But, for some reason best known to the composer and the opera syndicate, this work will be sung in French, although its heroine will be impersonated by an American artist, Miss Garden, who has been winning golden opinions in Paris. The Wagnerians are given two cycles which comprise "Die Walküre," "Siegfried," "Tannhäuser," "Tristan und Isolde," "Lohengrin" and "Die Meistersinger," and the two revivals among the Italian works which call for mention, inasmuch as they have not been performed for many years, are Donizetti's "Elisir d'Amore" and Verdi's "Ballo in Maschera." A large amount of critical interest will centre itself around Dr. Elgar's Coronation Ode, which is written for solos, quartet, chorus, orchestra and military band. It is divided into six numbers. Madame Melba will sing the soprano part, and 160 of the choristers forming part of the Sheffield Triennial Festival choir—the best in England—will be brought to London to render the chorus section. There will be a big gala night during Coronation week, and the season from the social standpoint will probably be extremely brilliant. The subscription is larger than ever and numbers who have applied for boxes have had to go empty away or content themselves with stalls. By request of the Queen, M. Jean de Reszé will appear some three or four times, and other notable artists include Mesdames Melba, Suzanne Adams, Sobrino and Calvé, and Messrs. Saleza, van Dyck, Plançon, David Bispham, Renaud, Eduard de Reszé and Scotti. The tenor contingent is to be strengthened by Signor Caruso, of whom great things are expected, but it is difficult to understand why, after his last season's success, de Marchi was not re-engaged.

#### American Institute of Applied Music.

THE usual fortnightly recital by the students passed off successfully on Friday, May 2. A marked improvement was apparent, particularly among all the voice pupils. The following was the program:

Siciliana .....	Gilmant
Gavotte, G minor.....	Bach
Matrosen Lied.....	Grieg
Message of the Rose.....	Helen Hood
Cavalier Fantastique.....	Godard
Song No. 1, from Rose Cycle.....	Philip zu Eulenburg
Etincelles .....	Moszkowski
Violin and Piano Sonata (first movement).....	Schubert
Des Abends.....	Henry Holdman
Volkstanz .....	Schumann
Violin solo.....	Florence Bachman
Aria, from Marriage of Figaro.....	Gardner Hazen
Sonata, op. 57, Andante con moto.....	Beethoven
Violin and Piano Sonata.....	Gade
Bid Me Discourse.....	Magnhild Lindstedt
Song Without Words, No. 22.....	Mendelssohn
Nocturne in F.....	Chopin
I've Been Roaming.....	C. E. Horn
Obstination .....	Fontenailles
Biondina, No. 6.....	Gounod
Trio .....	Haydn
..... Miss Lindstedt, Mme. Delhaze Wickes, Mr. Soriani.	

SIG. ABRAMOFF.—Sig. Abramoff, the distinguished basso, has been especially engaged to sing Mephisto in "Faust" and Lothario in "Mignon," which are to be given at the Grand Opera House in this city during the summer months.

## THE OPENING OF THE NEW YORK SALESROOM OF THE B. F. WOOD MUSIC COMPANY, No. 6 East 17th Street.

ONE of the most enterprising firms of music publishers in the country is the B. F. Wood Music Company, of Boston, who have in a short time built up a very large clientele from among dealers throughout the entire country. They make a specialty of teaching music for piano, and for piano with violin, of standard songs and the best class of music for mandolin clubs.

In order to bring their publications more directly to the notice of the musical public of New York city, they have recently leased the store at No. 6 East Seventeenth street for the purpose of making a full exhibit of their productions, and to give the teachers and professional people an opportunity to examine more carefully their various publications. At this store only the publications of the B. F. Wood Music Company, together with the works for which they are the sole agents, are to be handled, and a capable representative of the firm is to be in charge. To teachers and all those interested in securing the best works a cordial invitation to inspect the stock is extended, and it might be noted in passing that, for those who wish, arrangements will be made whereby music may be delivered to the home address while charged to the purchaser's regular dealer.

A specialty is made of easy teaching music of the best grades, and in this department most excellent material for pedagogic purposes will be found. This part of the catalogue contains such well-known names as Krogmann, Eilenberg, Aletter, Gurlitt, Kullak, Reinecke, Sartorio, Wolff, and many others of note, a sufficient guarantee as to the excellence of the productions. For the more difficult piano music they number among their composers such names as Arensky, Chaminade, Eilenberg, Kirchner, Leoncavallo, Meyer-Helmund and Stavenhagen.

Their collection of standard songs contains gems of the very highest quality, suitable for either secular or church use, embracing a coterie of distinguished composers, such as Chadwick, Brackett, Broome, Hosmer, Mascagni, Macheroni, Meyer-Helmund, St. Quentin, Treharne, Strelezki, and others of name and fame.

In the department of music for the violin the publications offered to music lovers are of the same high level, and in connection with this it is a pleasure to make mention of the works of Ot. Sevcik, whose world-renowned pupils, Kublik, Kocian and Ondricek, were trained according to *Sevcik Method*, and are solely indebted to it for their enormous technic. The B. F. Wood Music Company has exclusive control for this country of this stupendous and most efficient work.

The music offered for mandolin and piano is of the best and most attractive type.

In addition to their sheet music publications they issue in "Edition Wood" a series of low priced volumes of standard works, including studies, recreations, and classical works, in which the greatest care has been taken, not only in the selections, but in the editing, engraving and printing. They are also sole agents in the United States for "Edition Cranz" and "Bosworth Edition." The "Edition Cranz" is a new edition, similar in style and scope to "Edition Peters," and is to contain all the classics besides valuable modern numbers. The "Bosworth Edition" is largely made up of educational works for piano, edited by Heinrich Germer, whose editing has received the highest recommendation from Liszt, Bülow, and all the most influential music journals throughout the world. It also contains the works of Schumann complete, edited by E. Biehl, and the Beethoven sonatas, edited by Liszt.

Composers and copyists will be interested to know that

they can procure in this New York salesroom, in any

desired quantity, any of the fifty-two various rulings of the celebrated "B. C." manuscript paper, for which the B. F. Wood Music Company are the sole agents. Their claim that the paper is the best manuscript paper that can be manufactured is fully substantiated by the large quantity of it which is sold.

Choir leaders and organists will find in the *Choir Journal*, published by the B. F. Wood Music Company, excellent and suitable music of the medium grade, besides articles on choir work and news and notes from the entire country. The *Choir Journal* is gaining an ever increasing patronage and has become an established necessity.

We congratulate this company on having secured such an attractive store, and we also congratulate the musical people of New York in thus having an opportunity of keeping in touch with the publications of this most progressive firm, as the intrinsic worth of their publications, excellence of editing, beauty of engraving, and clearness of printing have reached a very high water mark in the music making art.

We predict a decided success for their New York office.

#### JARVIS MEMORIAL UNVEILED.

In the presence of a large number of the famous music teacher's pupils and admirers a memorial tablet to the late Prof. Charles H. Jarvis was formally presented and unveiled at the Academy of Music on May 1. The beautiful bronze tribute to the deceased teacher is the gift to the academy from a number of Professor Jarvis' pupils and friends.

It is the work of Sculptor Samuel Murray, and faithfully presents the famed pianist seated at an instrument in characteristic posture. The countenance is most faithfully reproduced. The tablet is placed in the foyer, near the front entrance to the main auditorium.

The movement to erect the tablet was inaugurated by Mrs. William Brewster Wood, one of Mr. Jarvis' pupils.

An excellent high class musical program was arranged for the occasion. Dr. Alfred Cochran Lambdin opened the proceedings, and in a few well chosen words paid a tribute to Professor Jarvis, who, he said, labored for forty years as an instructor in music in this city, and left an enduring impression on the best cultured of the community. The Beethoven String Quartet rendered a fine selection. Stanley Addicks played two piano selections from Schutt and Haberbier and "Interspechon" (Cauffman) was finely produced by Mrs. Stanley Addicks, with violin, 'cello and piano accompaniment. "Qui Tollis," from J. S. Bach's "Mass in B minor," was heard in magnificent form by the Choral Society, Prof. Gordon Thunder conducting.

Mrs. George Gregory Murray played "A Song Without Words," Mendelssohn. The presentation and unveiling was done by Dr. Hugh A. Clark, an intimate friend of the late professor.

"The fame of a great teacher is a monument in itself," said the doctor, "and such a monument Mr. Jarvis left. He excelled as a teacher, and he excelled as a pianist. I heard a great European artist who heard him play say: 'Is it possible such a man has lived here in Philadelphia for so many years and has not been heard in Europe?' He placed the music of the greatest exemplars high above the work of others. Mozart and Bach were to his mind the greatest masters."

Henry Budd responded, accepting the tablet for the academy. The closing number, "Largo," from Händel, was splendidly played on the organ by Prof. S. Tudor Strang, A. G. O., a pupil of Jarvis. He was assisted by William Stoll, Jr., David Dubinsky, Richard Schmidt and F. Cortest (harpist). This climax was pronounced a wonderful rendition of Händel's great creation.—Philadelphia Exchange.

WOLLE TO ATTEND THE CINCINNATI FESTIVAL.—J. Fred Wolle, the director of the Bethlehem Bach Festival, is coming to Cincinnati to attend the May Festival. He is a distinguished organist, and, as a matter of compliment, has accepted Mr. Thomas' invitation to open the festival with an organ solo.—The Enquirer (Cincinnati), May 2.



Mme.  
Charlotte

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## MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

**G**EORGE ADE'S "Sultan of Sulu" is having a remarkably successful run at the Studebaker Hall, Fine Arts Building, where the production is entering its third month. Many improvements have been made since the "first night" performance.

Managers of the new Bush Temple of Music announce a special season of light opera, beginning with Gilbert and Sullivan's "Pinafore," on Monday evening, May 12. "Pirates of Penzance," "The Geisha," "Patience" and "The Mikado" are included in the repertory.

**EIGHTH SUNDAY CONCERT AT THE GRAND OPERA HOUSE.**  
George Hamlin, the eminent Chicago tenor, assisted by Eleanor Scheib, pianist, and Alex. Krauss, violinist, presented the following program at the Grand Opera House last Sunday afternoon, May 4:

Vittorio mio core.....Carissimi  
Fruehlingslied.....Schoenfeld  
Das Sternlein.....Schoenfeld  
Du bist wie eine Blume.....Schoenfeld  
Liebeslied.....Dvorák  
Sonata, piano and violin.....Henry Schoenfeld  
'Twas April.....Nevin  
When the Land Was White With Moonlight.....Nevin  
Irish Folksongs—  
Heigho! The Morning Dew.  
The Kerry Cow.  
(Arranged by Charles Wood.)

Love Was Once a Little Boy.....Cowen  
The First Love Song.....Grammann

Mr. Hamlin sang with his accustomed finish and expression, and the various interesting songs which he introduced were well received.

A particularly attractive feature was the piano and violin sonata of Henry Schoenfeld played by Miss Scheib and Mr. Krauss.

This was the eighth event in Mr. Hamlin's special series of popular Sunday afternoon concerts at the Grand Opera House.

D. A. Clippinger, of Kimball Hall, returned to Chicago on May 3, having conducted a successful performance of "Elijah" at Joliet, Ill., on the previous evening.

William Wegener, the gifted New York tenor, formerly of Chicago, is now a member of an excellent quartet, of which Katherine Howard, a leading pupil of Madame von Klenner, of New York, is the contralto.

Prof. Alfred Cabel, vocal instructor, of Sioux City, Ia., has sent a number of his pupils to large musical centres for the purpose of continuing their studies. Among such singers may be mentioned Clara Moran, in the class of Charles Gauthier, at the Chicago Musical College; Katherine Gem-

mill, pupil of Herman Devries, at the Chicago Musical College, and Miss Hall, who recently was so fortunate as to win a scholarship in Boston.

Miss Lois Davidson, an exceptionally talented pupil of William H. Sherwood, will give a recital, with Mr. Sherwood's assistance, at Joliet, Ill., on the evening of May 7. Much local interest and enthusiasm is centred in this event.

Katharine Hoffmann's ability as an accompanist has won for her the indorsements of Madame Gadski, Watkin Mills, Frangom Davies, Gwilym Miles, Joseph Baernstein, William Ludwig, Sydney Biden, Genevieve Clark Wilson, Glenn Hall, Theodore Spiering, Chas. W. Clark, Gregory Hast and other artists. Mrs. Hoffmann's engagements are under the direction of Dunstan Collins, Fine Arts Building.

Sue Harrington Furbeck, assisted by Bertha Smith Titus, at the piano, gave a very artistic recital in the Music Hall, Fine Arts Building, on Tuesday evening, May 6. The program, which was ably interpreted by Mrs. Furbeck, included compositions by Gluck, Schubert, von Fielitz, Thomas, Robert Batten, Mary Knight Wood, Chadwick, Chamade, Allitsen, Lambert, Lehmann and Gertrude Normand Smith.

Bertha Smith Titus again proved to be an efficient accompanist.

Sue Harrington Furbeck is the Fine Arts Bureau's leading contralto.

Mrs. Luella Clark Emery, the well-known piano instructor, has had a successful season, and will fill important summer engagements.

"Florodora" comes to the Illinois Theatre next week for a long run, which may continue, according to the local press, until the fall.

Julia Marlowe will return to Chicago for her last appearance of the season as Mary Tudor.

Under the direction of Hart Conway, twenty-seven pupils of the Chicago Musical College school of acting will appear in four one act plays at the College Hall, on the afternoon of Saturday, May 10.

It is estimated that a sum of between \$28,000 and \$30,000 will represent the amount of the Chicago Orchestra Association's deficit this season. This amount, says the Tribune, while the largest the guarantors have been called upon to meet in the last three seasons, is not, as

one report had stated, "the most disastrous deficit the orchestra has had since its establishment eleven years ago." Two years ago the sum to be made up was \$16,400—the smallest of the eleven seasons—and last year it was \$20,000. Previous to that time, however, the deficits were larger than the present one—\$40,000 being the sum needed in April, 1899, and the shortages of the preceding years ranging from that amount to \$51,000.

The enlarged deficit this year is attributable to the giving of forty-eight concerts instead of forty-four, as heretofore; to unfavourable weather conditions—seven of the last eight public rehearsals having fallen on stormy days—and to the increase in the tendency of fashionable people to spend the late winter and the spring months away from Chicago. The first twelve weeks of the present orchestral season showed an increase of \$4,000 over the corresponding weeks of any previous one, so the falling off has been since the middle of January.

In honor of Mme. Anna Weiss a testimonial concert is to be held at Steinway Hall on the evening of Wednesday, May 28. Carl Bunge and Carl Bronson have charge of the program.

Francis Hemingway is giving a series of four organ recitals in the Church of the Epiphany. Gail Ellsworth Martin, a boy soprano, assisted in the program of May 5.

The Chicago Orchestra will give twenty-four public rehearsals and a similar number of concerts during the season 1902-1903.

Louis Evans, secretary and treasurer of the Bureau of Fine Arts, returned to Chicago this week from Cynthiana, Ky., where he conducted a large chorus at a Christian Endeavor convention.

Philip A. Laffey will organize and direct an orchestra which is to play at the Coliseum Gardens this summer. It will include musicians from the Chicago and Rosenbecker forces, and a number of artists from Cincinnati and Detroit. Concerts will begin on Saturday evening, May 31.

## AMERICAN CONSERVATORY RECITAL.

At the American Conservatory there are a number of students who possess much talent for original composition. By Mr. Weidig these natural gifts are being cultivated and developed to such an extent that the following program of compositions by members of his class, presented at the American Conservatory on the afternoon of May 3, proved to be very interesting to the appreciative audience present, and a great credit to the conservatory:

Concerto for Organ and String Orchestra.....A. Cyril Graham  
Piano—  
Barcarolle ..... Myrtle Levy  
Valse Caprice ..... Myrtle Levy

Song—  
Orchard Gossip ..... George Colburn  
Leave Me Not ..... George Colburn

I Should Know What God and Man Is ..... Mrs. A. O. Mason  
Miss Goodwin.

Suite for piano, Prelude ..... John Mokrejs

Romance for violin ..... Howard Eis  
Mr. Eis.

Song—  
I Love My Love ..... Myrtle Levy  
Our Share of Night to Bear ..... Myrtle Fisher

The Years at the Spring ..... Myrtle Fisher

Miss Levy.

Improvisations in form of a suite, Theme ..... Myrtle Levy

Miss Levy.

Second and first movements of a trio for piano, violin and cello ..... Neff Huyette

Miss Robyn, Mr. Weidig and Mr. Kallas.

The event was under the able direction of John J. Hattstedt, musical director.

Olive Schreiner's "The Hunted," with a musical setting by Louis Campbell-Tipton, will be presented next season

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#### KARLETON HACKETT'S WRITINGS ON THE VOICE.

Among Karleton Hackett's articles which might well be revived and printed in book form are three which appeared several years ago in *MUSIC*.

The first, printed in 1895, explains causes which result in singing off the key, and shows many ways in which this troublesome fault may be overcome.

"Laryngoscope in Singing," published in 1897, abounds in interesting arguments and information which lead to a conclusion that: "It is the musician, the teacher of the voice, that must show the pupil the way, and the scientific student with his laryngoscope may be sent to delve in the laboratory; he is not needed in the studio."

Mr. Hackett's essay on "Scientific Voice Teaching," which came out in October, 1900, deals with "scientific" methods in a musicianly and scholarly manner. This treatise, like its two predecessors, should prove of inestimable interest and value to vocal student and teacher of singing.



#### STUDENTS AT THE SHERWOOD MUSIC SCHOOL.

Irene Gault, Addie Beatty, Mrs. Frank Blymer Siddall and Edith Forstall, who have been studying this season at the Sherwood music school, Fine Arts Building, were recently described as "a quartet of pianists with superabundance of talent."

Miss Gertrude Carlyle, who has been taking lessons from William H. Sherwood this year, is a post-graduate of the Toronto, Canada, Conservatory of Music.

Edna Paine, a student at the Sherwood Music School, promises to be an exceptionally fine concert pianist.

Another musician who has been studying with Mr. Sherwood is Mrs. Junius Hoag, formerly a Leschetizky pupil.

Harriet Webster, graduate of Knox Conservatory, Galesburg, Ill., also has been taking advantage of the opportunities which the Sherwood Music School offers.



Caroline Beeler, soprano, a talented musician from Lebanon, Ky., has been studying singing in Chicago this season at Mr. Baird's studio.



Katherine O'Brien Stewart, soprano, who was heard at several musical events in Chicago this season, has recently appeared successfully at her home, Nashville, Tenn., and elsewhere in the South.



The recent engagements of Eva Emmet Wycoff, soprano, included a recital at Monmouth, Ill.



#### PUPIL OF THE HINSHAW SCHOOL OF OPERA AND DRAMA.

Florence Pitcher Lyons, who recited at the North Chicago Choral Union's recent concert, added another triumph to her season's record. Miss Lyons opened the program with James Whitcomb Riley's "Knee Deep in June," which she interpreted in a very creditable manner, and after which she was repeatedly recalled. All her readings proved her to be an exceptionally promising young artist. She is completing her course at the Hinshaw School of Opera and Drama, where her work has been most thorough. After graduation this spring she will be open to engagements for the coming season.



The Chicago department of THE MUSICAL COURIER has recently received two attractive compositions—"Concert Waltz," in D flat, and "Album Leaf," in G, by the gifted composer, Ernest Lachmund.



Joseph Vilim, director of the American Violin School, Kimball Hall, is a graduate of Prague Conservatory of

Music, where he won distinction. After being associated with the Chicago Musical College and later with the American Conservatory, he founded the school which he now successfully directs. Mr. Vilim is well known as soloist and teacher. A number of his pupils have held positions in the Chicago Orchestra under Theodore Thomas and with other prominent local organizations. His abilities are recognized in both Europe and America.



#### THE DE KALB FESTIVAL.

Prominent Chicago artists, many of whom are under Charles R. Baker's concert direction, took part in a brilliant musical festival at De Kalb, Ill., on May 1, 2 and 3, arousing much enthusiasm.

William H. Sherwood appeared several times, always with his accustomed success.

The program included also such well-known names as Electa Gifford and Mabel Sharp, sopranos; Mabelle Crawford, contralto; Clara Murray, harpist; Marie Schumann, violinist; Maud Fenton Bollman, soprano, and Eloise Morgan, violinist. Bertha Smith Titus, of Chicago, accompanied very effectively, and the First Regiment Band played a number of overtures, marches and other selections, under J. F. Hostrawser's leadership.

The festival was an important event in De Kalb's musical history.



Mme. Margaretha Wunderle, first harpist of the Chicago Orchestra, gave a harp concert at Oak Park last week, Thursday evening. A notable number on the program was Spohr's seldom heard Sonata, op. 115, for harp and violin. Madame Wunderle's skill is familiar to Chicago concert goers. She was assisted by Herr Wunderle, piano; Martin Koebel, reader, and others.



A feature of the third concert of the Rodger's Park Musical Club May Festival on Tuesday evening of this week was the singing by William Willett of Cowan's "Rose Maiden."



The problem of music versus horn blowing in the public playgrounds is to be settled the coming summer. Johnny Hand's band, that has frightened the caged animals in Lincoln Park during dog days heretofore, will give way to a picked aggregation from the Thomas Orchestra. The purpose of the change is said to be the uplifting of public taste. No more ragtime will be permitted, and there will be two concerts every week, at a cost of \$200 a performance.



Rudolph Ganz, of the Ziegfeld College faculty, proved himself a really good pianist in his recital last Friday evening. Even the wretchedly bad taste displayed in advertising the concert by sticking cheap busts of the young man about town in the store windows did not have the effect of keeping people away. This was partly because Mr. Ganz is already known as a pianist of rare powers, and partly because whatever Dr. Ziegfeld's school undertakes is so well done as to imply only success. Mr. Ganz gave his first important concert last Friday in Studebaker Music Hall. He gave a scholarly program, and was especially effective in the Liszt Polonaise in E and the Brahms variations of the theme by Händel. He also showed adequate feeling and imagination in his readings of the Chopin numbers, and pleased his audience immensely with his performance of the familiar Liszt Rhapsody. Mr. Ganz possesses power enough, is fleet of finger, and is master of the temperamental touch by which lovers of piano music are most surely reached and moved. He will eventually win a wider fame than comes to most pianists if he has the ambition to do it.

#### LIST OF WORKS PLAYED BY HAROLD BAUER IN AMERICA.

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FROM the following list it will be seen that Mr. Bauer played over sixty different works, including several works for piano with orchestra, for piano with quartet, and important compositions for piano, played by Mr. Bauer for the first time in America, such as the d'Indy symphony for orchestra with piano, the César Franck Prelude, Aria and Finale. Mr. Bauer has played with every large orchestra in the country, with the Kneisel Quartet and other organizations, as well as in recital in our large cities.

Concerto Italien.....	Bach
Sonata in A, violin and piano.....	Bach
Sonata, op. 111, C minor.....	Beethoven
Sonata in A flat, op. 110.....	Beethoven
Moonlight Sonata, op. 27, No. 2.....	Beethoven
Concerto in E flat.....	Beethoven
Sonata Appassionata.....	Beethoven
Islamé (Fantaisie Orientale).....	Balakirew
Scherzo in E.....	Chopin
Polonaise, C minor.....	Chopin
Ballade in A minor.....	Chopin
Prelude in A flat.....	Chopin
Polonaise, op. 53.....	Chopin
Barcarolle .....	Chopin
Nocturne, F sharp minor.....	Chopin
Nocturne, C minor.....	Chopin
Nocturne in E.....	Chopin
Ballade in A flat.....	Chopin
Prelude in D flat.....	Chopin
Etude in C minor.....	Chopin
Valse in A flat.....	Chopin
Fantaisie in F minor.....	Chopin
Ballade in F minor.....	Chopin
Ballade in G minor.....	Chopin
Prelude, aria and finale.....	César Franck
Quintet for piano and strings.....	César Franck
Symphony for orchestra, with piano.....	d'Indy
Gavotte .....	Gluck-Brahms
Air de Ballet.....	Gluck-Saint-Saëns
Fantaisie in C.....	Haydn
Totentanz .....	Liszt
Etudes .....	Liszt
Mephisto Valse.....	Liszt
Legende, St. François marchant sur les flots.....	Liszt
Rhapsodie No. 2.....	Liszt
Sonata .....	Liszt
Songs Without Words.....	Mendelssohn
Rondo Capriccioso.....	Mendelssohn
Prelude and Fugue in E minor, op. 35.....	Mendelssohn
Fantaisie in F minor.....	Mozart
Etude in C.....	Rubinstein
Barcarolle .....	Rubinstein
Arabesque .....	Schumann
Nouvelette in E.....	Schumann
Vogel als Prophet.....	Schumann
In der Nacht.....	Schumann
Allegro Appassionata, piano with orchestra.....	Schumann
Etudes Symphoniques.....	Schumann
Fantaisie in C.....	Schumann
Romance in F sharp.....	Schumann
Toccata .....	Schumann
Carnaval .....	Schumann
Impromptu in B flat.....	Schubert
Concerto in G minor, op. 22.....	Saint-Saëns
Concerto No. 4, C minor.....	Saint-Saëns
Sonata .....	Searlatti

Mr. Bauer has this season, as he did last, accomplished great work for the development and furtherance of music in America. He stands for all that is best in his art; he is never swerved from his path of legitimate, honest, sincere and noble music making; he gives solid encouragement as well as solid delight to his hearers; his influence is manly, uplifting and benign; his emotional nature is strong, but under control and never hysterical; his intellect stamps the man as a remarkable man, and as he plays his audiences are influenced and always benefited by these qualities. Bauer's sympathy is deep, his tone luscious, and a rich sanity pervades all he does; a virile sanity, a musical sanity, a refreshing and an ennobling sanity.

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SAN FRANCISCO, May 3, 1924.

**M**USIC is at a discount in San Francisco at the present writing, it being almost time for the annual flitting to the seaside. Still there are now and again a few good things, though they are mostly of the amateur sort and pupils' recital order. A splendid entertainment, though of the latter class, was the piano pupils' recital given at Sherman-Clay Hall, by the pupils of the California Conservatory of Music, last Tuesday evening. As usual, there was an immense audience, and the work was exceptionally good. The program, which I gave in my last week's letter, was of a very high order and executed as one has by experience learned to expect they will be at the hands of any of Mr. Bendix's pupils. Miss Lily Hansen and Miss Alice Toklas have both done beautiful work in the past and have been steadily climbing, till now they are to graduate with honors from the conservatory, and start life from a professional standpoint. Unfortunately I had but one program, the one I sent on in my last week's letter, so it would be difficult to name the participants, but it is unnecessary to enumerate, as the work is assured to success when it is placed upon a program by Mr. Bendix, and those who went expecting a great deal from a standard of the highest excellence were not disappointed. As the conservatory will ere long occupy its splendid new quarters there will be an opportunity for work of this description that has never been afforded it before, and the results will be beyond anything the school has accomplished before, particularly as the corps of teachers has been greatly increased to meet the rapidly increasing demand of a larger clientele.



The Junior Saturday Club, of Sacramento, of whose work I have from time to time kept you informed, has branched out for itself in a manner never undertaken before, inasmuch as the members have, unaided, given their first public recital, all business and the entire management being transacted entirely by the "Juniors" themselves. It was a most creditable recital and was given to an audience of flatteringly large proportions. The young people had engaged Masonic Hall, and the decorations of flowers, in which the capital's lovely gardens abound, interspersed with ferns and various lovely greens, made the place a bower in which the musical débutantes made their first public bow. The Junior Saturday Club has grown from so modest a beginning to its present proportions that it really deserves more than a passing notice for the work accomplished. The work has been carried on at the houses of members previous to this and the recital just given assumes an importance in relation to this fact that should for its success win all possible encouragement, for these youngsters, whose ambition and "stick-to-it-iveness" have made for success. The program, which was well conceived and gotten up, went through without a break. Some of the more ambitious numbers were well treated, and the friends of the young performers sent

many lovely floral tokens over the footlights. The program is so good I give it below:

Essay, Junior Saturday Club and Its Work.  
Ethel Backrath.  
Trio, Dance of the Gnomes..... Bear  
Gesina Shaden, Emma Newman and Mila Landis.  
Piano, Rigaudon (Holberg Suite)..... Grieg  
Anna Thorp.  
Song, Could I?..... Tosti  
Duo, Dance Macabre..... Saint-Saëns  
Grace Foizey and Ethel McLaughlin.  
Piano, The Nightingale..... Liszt  
Bertha Leslie Genung.  
Song, In the Shade of the Palms..... Stuart  
Charlotte Burns.  
Piano, Die Lorelei..... Liszt  
Olive Sheehan.  
Quartet, Funeral March (Sonata, op. 26)..... Beethoven  
Elizabeth Hanrahan, Mabel Peterson, Hazel Pritchard and Anna Thorp.  
Piano, The Juggleress..... Moszkowski  
Josie Levison.  
Florence Grau.  
Mandolin, Mandolinata..... Singelee  
Helena Biewener.  
Duo, Coronation March (Prophet)..... Meyerbeer  
Helen Peterson and Alma Eldred.  
Piano, Hark, Hark, the Lark!..... Liszt  
Eli h Trainor.  
Song, Lullaby of the Night..... Brackett  
Mahel Peterson.  
Sparks ..... Hazel Pritchard.  
Quartet, La Regata Veneziana..... Liszt  
Hulda Engstrom, Susie van Horn, Lulu Lombard, Estelle Burns.  
The date of the recital was April 25.



Invitations are out for a recital to be given by Miss Lida Benedict, assisted by Mary, Susan and Dorothy Pasmore, at the studio of H. B. Pasmore, 1424 Washington street, Wednesday, May 7, with a program that promises to be interesting. It reads as follows:

Spring Song..... Mendelssohn  
Zuleika ..... Mendelssohn  
New Love..... Mendelssohn  
Romance from Third Suite..... Ries  
Woman's Love and Life..... Schumann  
Trio in E flat, op. 1, No. 1..... Beethoven  
Scene from Der Freischütz..... Weber

MRS. A. WEDMORE JONES.

**"Carmen" by the American School of Opera.**  
**B**ERKELEY LYCEUM was filled to the doors Tuesday evening, May 6, to hear the American School of Opera sing "Carmen." The performance was a success from start to finish. Miss Cecilia Quinn sang the title role. She is the possessor of a charming voice and considerable ability as an actress.

Walter Wheatley's singing of Don José was so far above the average that it was a real treat. Mr. Wheatley has been engaged by the management of the Terrace Garden summer opera season as leading tenor. This young man will be heard of in the near future.

Miss Zetti Kennedy was cast for Frasquita, and the part was certainly placed in good hands.

Miss Marguerite Palmer was an ideal Michaela. Miss Freda Busing, Mercedes, was dashing and sang beauti-

fully. Mr. Madison Smith looked and sang the role of Zuniga well. The Escamillo was in the hands of Andreas Schneider. The young man and his voice are so well known that it would be waste of space to comment. Other members of the cast were Harvey Merwin, Charles Hillman and H. L. Williams. The latter is a very versatile young man, can sing, act, manage and do almost anything.

Mr. Williams is the secretary of the school.

#### J.S.V.C. on O.F.

*Editor of The Musical Courier:*

In a recent number of your widely read journal, the veteran critic, Otto Floersheim, thinks it necessary to allude to me in a way which illustrates several things, which are, first, his capacity for being totally in the wrong; second, his colossal self-conceit; third, his gratuitous spleen, and fourth, his brevity of memory.

The fact is simply this: My article upon Paderewski's "Manru" was written for a Western syndicate of papers, and appeared as soon as Mr. Floersheim's pronouncement. At the request of the editor of the COURIER I sent to that journal one of the carbon copies. He did me the honor to reproduce it in full, quite to my surprise. At the time I wrote it I had not read one word of Mr. Floersheim's article, nor did I read that production till ten days after my own was disposed of. The fact that I used the same anecdote as Mr. F. was a coincidence, and nothing else. Does Mr. F. really suppose that he is the only man who knows that story about Brahms? I was first told it by Theodore Bohlmann, in Cincinnati, two years ago, and afterward heard it from Moriz Rosenthal and from several others, besides which I have told it myself at least a dozen times at various places. That I chanced upon the same idea is nothing. When a hundred men in the world are all writing upon the same little subject, is it strange that similar ideas should arise in different minds? I commend to Mr. Floersheim's perusal the wise remarks of J. R. Lowell on literary plagiarism, to be found in his essay on Keats, and for musical plagiarism the clever remarks of Felix Weingartner.

Can it be possible that Mr. F. after all these years of experience is so naive as to really believe that I or any one would deliberately copy an article of his, and that in the same journal within a week or two? He is so utterly mistaken that when I read his statements in future I shall certainly mix plenty of salt with them before swallowing. A man who shoots a mile from the target once may do it again. There is a good expression in the South, "Barking up the wrong tree."

When, in hunting coons, a canine quadruped is very positive in his barking, and it is ascertained that he has selected the wrong tree, as the refuge of his prey, he loses cast as a coon catcher. As for Mr. Floersheim's sneer, "whoever he may be," I will give a few people who may be able to supply him with the information as to what personage the initials J. S. V. C. represent: Theodore Thomas, Frank van der Stucken, Walter Damrosch, Victor Herbert, B. J. Lang, W. H. Sherwood, Mme. Carrefio, Mme. Bloomfield-Zeisler, Mme. Rive-King, Miss Clara Baur, H. C. Eddy, G. E. Whiting, Marc A. Blumenberg, H. E. Krehbiel, Theodore Presser, A. L. Manchester, W. S. B. Mathews, M. Halstead and practically all the visiting instrumentalists and vocalists of America and Europe. In case these are not sufficient, I will furnish a few hundred more. Mr. Floersheim had a much clearer notion as to whom the initials J. S. V. C. stood for a few years back, when a composition of his was played by the Cincinnati orchestra. Then he showed a very commendable zeal to ascertain in what issue of the Commercial the verdict of J. S. V. C. might be found,

This is positively refreshing. I have, like Mr. Floersheim, been writing musical criticism for a quarter of a century, and have been told a thousand times that I was almost culpably independent in my judgment, and possessed a style so personal and unique that it could be recognized whether the initials were signed or not. So that this entertains me as a new sensation.

I have the honor to remain yours in excellent health and undampened spirits, J. S. V. C., which, being interpreted, is

JOHN SMITH VAN CLEVE.

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BLANCHARD ART BUILDING,  
LOS ANGELES, Cal., May 8, 1902.

**S**TEINWAY HALL was formally opened Monday evening April 28, with a concert by the Los Angeles Trio Club, Miss Anna Virginia Metcalf, soprano, assisting. The affair was attended by a large invited representative audience of local musicians and music patrons. The program included, among other compositions, Dvorák's "Dumky" trio, op. 90, and Rheinberger's Sonata in E flat, op. 77, for piano and violin. Mr. Jahn introduced himself to the Los Angeles public through the Chopin Polonaise, op. 26, No. 1, and the Bolero, op. 19; Schumann's Novelette, op. 21, No. 1, and Rheinberger's Capriccio, for left hand. The pianist apparently suffered from nervousness, tending at times to obscurity in his playing, but his performance was an evidence of studious, intelligent work, especially commendable in the Rheinberger number, and should make him accepted as an acquisition to our local musical circles. While it must be admitted that a combination of two strings and a piano can never reach the satisfying heights attainable by a good string quartet—which, alas, we have not—nevertheless the Trio Club is doing laudable work and merits the encouragement of the musical public. The club consists of J. Bond Francisco, violin; Julius Jahn, piano, and Louis Opid, cello.

The Treble Clef Club presented an attractive program of things well adapted to its capabilities at the Woman's Club house, Thursday evening, April 24, the occasion being the first appearance of the club under its new director, J. B. Poulin. The work of the organization reflects credit upon the musical head of the society and gives promise of re-establishing the club as a recognized factor in the musical affairs of Los Angeles. Bernard Bierlich, cellist, assisted as soloist, and Miss Ada Showalter's capable work as accompanist contributed to the success of the evening's program.

Max Heinrich and his talented daughter, Miss Julia Heinrich, delighted two keenly appreciative audiences at the Los Angeles Theatre, respectively, on April 16 and 22. The program on the first occasion was composed largely of German lieder, Schubert, of course, being well represented. The second evening was given over mostly to novelties by Richard Strauss, a modern whose works are not yet familiar to Western ears. This is the second appearance of the Heinrichs in Southern California, they having been here four years ago. It is an unalloyed pleasure to hear such a combination of artistic qualities as is possessed by Max Heinrich, in whom the art of accompanying is so blessedly wedded to his sympathetic

vocal interpretations. Miss Heinrich has matured much vocally since last heard here, and, barring an occasional forcing of her tones, her work was exceedingly artistic and enjoyable.

It was, and is, a matter of regret that your correspondent was unable to attend the recital given by Madame Bloomfield-Zeisler at the Los Angeles Theatre on the evening of April 30, the first given here by this very interesting player for a number of years. Madame Zeisler's work evoked warm praise from the musical people of our city, and she has established herself among those whose return to us will ever be a matter of appreciation and welcome. Madame Zeisler, likewise the Heinrichs, came to Southern California under the management of L. Behymer, of the Los Angeles Theatre.

Among the most delightful happenings incident to the Biennial General Confederation of Woman's Clubs, which is now being held in Los Angeles, was the reception and garden party tendered the press and authors on the afternoon of May 5, at the beautiful country home of Mr. and Mrs. John Mitchell, situated on the western outskirts of the city. An orchestra discoursed music during the earlier portion of the afternoon while the guests strolled through the park-like surroundings or regaled themselves with intellectual chit-chat or delectables of a more concrete nature. Toward the latter part of the afternoon the guests assembled on the tennis court and listened to an excellent musical and literary program, the contributors being Mrs. Frank Colby, Mrs. Florence Amy Young, Mr. and Mrs. Auclair, Edwin H. Clark, George A. Dobbins, S. W. Gillian, Sam T. Clover, Mrs. Mary M. Bowman and the Wyatt sisters.

Alfred A. Butler, organist at the First Methodist Church, gave a recital Tuesday evening, April 29, on the large instrument there at his command. The program included compositions from the works of Bach, Guilmant, Buck, Lemmens, Widor, Saint-Saëns and Wolstenholme, and was given in an efficient, musicianly style, making the occasion an enjoyable one. He was assisted by the chorus of the church, which very creditably sang Haydn's "The Marvelous Work," with Mrs. Roswald, soprano, soloist, and Costa's "Triumphal March." Miss Estelle Heartt, contralto, taking the solo part.

A charming social affair brought together a goodly number of our musical people at the home of Mr. and Mrs. Charles Clark, of Downey avenue, on the occasion of the fourth anniversary of their wedding, Tuesday evening, April 22. Among contributors to a pleasing program were Mrs. Jennie Twitchell Kempton, Mrs. Roth Hamilton, Mrs. Charles Stivers, Mrs. Frank H. Colby, Miss Blanch Rogers and Charles A. Bowes. Edwin Clark, F. H. Colby and C. M. Clark.

R. U. BATO.

#### Marie Louise Bailey.

MARIE LOUISE BAILEY, the pianist, scored a great success on April 16, in Coburg, Saxony, playing the Rubinstein D minor and Mendelssohn G major concertos, with orchestra, and the Sonata, op. 27, No. 2, of Beethoven. The entire court was present, and Miss Bailey was decorated with the medal for arts and sciences of Coburg-Gotha. During the summer Miss Bailey will tour in Baden-Baden, Wiesbaden and other resorts, and the expects to return for an American tour this autumn.

HENRIETTE WEBER TO PLAY AT NEWBURY.—Miss Henriette Weber, the pianist, has just been engaged as one of the soloists at the M. T. A. convention to be held at Newburgh, June 24, 25 and 26. Miss Weber will play Thursday afternoon, June 26.

In addition to this engagement Miss Weber has several good dates for this month, including a recital at Plainfield, May 20, and the concert at the Waldorf on May 21.

#### CARL IN NEW HAVEN.

WILLIAM C. CARL won fresh laurels for his superb organ work at the New Haven May Festival last week, where he appeared as solo organist, and was accorded an ovation. The press were unanimous in praise of the artist's work, as shown in the following clippings:

Superb organ recital yesterday. William C. Carl, of New York, displayed skill of a wizard in registration and technic at Church of the Redeemer.—New Haven Evening Register.

The interest displayed by the audience was an eloquent tribute to the abilities of the performer.—The New Haven Palladium.

Mr. Carl is a worthy representative of the celebrated French organist Alexandre Guilmant, and his playing yesterday afternoon was superb and perfection in the extreme. His technic and phrasing were magnificent, and it can be said with justice that Mr. Carl is the best concert organist who has ever played in the city. Mr. Carl had abundant opportunity by reason of the choice program to display the versatile style for which his playing has been celebrated, and each number was exquisitely done and with such finish that an attempt to particularize would be superfluous.—Morning Journal and Courier.

The organ recital has been styled by common consent as one of the best, if not the best, of the 4 o'clock events ever given in the series. William C. Carl, who comes from the First Presbyterian Church in New York, is certainly worthy of all the heralding his skill received from the committee and press. He achieved that most wonderful of musical triumphs, keeping a mixed audience interested through a long program of organ music, interspersed only with three songs by Miss Grace Weir, of Hartford, and the organist who can do this proclaims himself a past master of his art.—The Evening Leader.

Mr. Carl will play a recital in the South Congregational Church, Brooklyn, to-night, and will give two inaugural recitals in the Lenox Avenue Union Church, New York city, to-morrow and Friday evenings.

#### The H. W. Greene Summer School.

THE prospectus of the H. W. Greene Summer School is out and is most attractive in appearance, as well as in the opportunities it affords teachers and pupils for study in the country. It was a sound policy on the part of Mr. Greene to utilize his pretty Brookfield home for a two months' session in the summer. Pupils not only have a taste of ideal country life, but are thrown into contact with their teachers and each other under conditions altogether favorable for undisturbed progress. In addition to the vocal department under his personal direction and the piano department under the direction of Miss Caia Aarup, departments of violins by Allen Smith and theory by Sidney A. Baldwin have been added. The private recitals and talks at the school covering the work in hand are supplemented by a course of explanatory recitals and musicales at the Town Hall Saturday afternoons and a course of lectures in the Congregational Church Wednesday evenings. Among the speakers already secured are Arthur Farewell, of Boston; Dr. John Cornelius Griggs, of New York; Dr. Waldo S. Pratt, of the Hartford Theological Seminary; N. H. Allen, of Hartford; Louis Arthur Russell, of New York; Preston Ware Orem, of Philadelphia, and J. Edmund Skiff, late of Paris. The arrangements are already set forth in the prospectus, which can be had by applying to Mr. Greene, 489 Fifth Avenue, New York, or at Brookfield Centre.

BARITONES WM. F. PARSONS AND PERCY HEMUS.—William Francis Parsons and Percy Hemus, the latter of the R. C. Cathedral, were the solo singers at Roseville Presbyterian Church, Sabbath evening, uniting in Händel's duet, "The Lord Is a Man of War," and Abt's "Near Us Ever." Hemus sang as his solo Gounod's "Until the Day Breaks," making much effect, especially with the nobility of utterance of the refrain "Courage," while Parsons sang Händel's "Honor and Arms." This he did very well indeed, and the difficult long passages came out with ease and accuracy. Next Sunday the quartet, Mary Howe, soprano; Emma Dambmann, alto; Albert G. Thiers, tenor, and Forbes Law Duguid, bass, will sing.

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G OSSIP is busy with Milka Ternina's name in a matrimonial way. She may marry a well-known Boston physician.

J EAN AND EDOUARD DE RESZKE have agreed to sign contracts for next season of opera at the Metropolitan Opera House.

A WICKED wag among the music critics has suggested to Mr. Grau that a revival of Cherubini's "Les Deux Journées" would be in order next season.

I T is said that Camille Seygard has secured a divorce from her dashing young husband, Emil Fischer. "O Emil! Little Fischer-Mädchen" was his favorite song.

P HILADELPHIA gratefully commemorated the labors of an earnest artist and pianist by placing a memorial tablet of the late Charles H. Jarvis in the Academy of Music.

I T is now asserted that Walter Damrosch's election as conductor of the Philharmonic Society is only a question of formality. And when he is conductor Mr. Carnegie, so rumor avers, will unlase the purse strings. Or is this again what Herr Emil Fischer would say: "Es war ein Traum"!

W E have received from Breitkopf & Härtel an illustrated pamphlet called "Die Hand des Pianisten." It is by a Leschetizky pupil, Marie Unschuld von Melasfeld, and, according to the preface, received the commendation of the Vienna piano pedagogue. It contains material for technical study.

I N a *Journal* symposium about Americans studying art abroad Walter Damrosch states as his opinion that the ambitious music student may learn all that is needful in America. Mr. Damrosch did not, but he could have pointed to himself as a signal instance of what hard work and modesty will overcome in New York. He was born in Posen, but studied conducting here—as the leader of the New York Symphony Orchestra.

M R. GERICKE left for Europe last week. So did Mr. Paur. So did Mr. Van der Stucken the week previous. So did all the foreign opera people, many of whom sing in Covent Garden, London, where Lohse is making an impression as a conductor, and a conductor he is. The conductors will be back in time this coming September, although if the Philharmonic Society on Tuesday next elects Walter Damrosch or Frank Damrosch—it would be all the same, so far as practical musical results go—Mr. Paur may accept a European engagement.

One or both of the Damrosches should be elected, and should alternate or arrange some kind of novelty or infuse a sensational element into Philharmonic life here. The *Evening Post* says that we need conductors here. What! when we have two Damrosches at one time?

Besides that, they are resident conductors remaining here, and one of them is the composer of a great opera—one of the greatest operas ever written—not yet completed, which will be performed by Mr. Grau's foreign aggregation next fall. It is called "Cyrano de Bergerac" (that's the name), and the hero has a nose. It is really a wonderful operatic music drama they say, full of original Damrosch concepts, and although the composer has not yet finished it, it is reported to be magnificent, and all his friends in low neck gowns and short sleeves

who will go to the opera house to hear it will endorse our opinion to the effect that, although Wagner and many others are in it, yet it is the greatest opera ever written. It must be.

In the old conservative days operas were usually produced first and then the verdict was rendered, but nowadays when an American composer happens to be called Damrosch and starts in to write an opera we all know, by intuition, at once, as it were, that the opera is a success, unqualifiedly. It is all settled, and really there is no valid reason to perform it at all now. It's a great success already, and Mr. Damrosch should start another opera and make another similar success of it. All of his former operas are now played nightly in the opera houses at Paing-fo-tu, Oshkosh and Timbuctoo; also at Podunk, Passamaquoddy and Kalamazoo, and the royalties are kingly.

The Philharmonic Society is bound to elect one or both of the Damrosches next week or someone else, but the Damrosches are the residuary legatees first because they reside here and then because it's their legacy. The season can be opened with the new great overture, "Cyrano de Bergerac."

E DWARD WHEELER SCRIPTURE contributes an article entitled "How the Voice Looks" in the current number of the *Century*. Professor Wheeler is director of the Psychological Laboratory of Yale University, and if his views are accepted there promises to be a revolution in vocal teaching. The illustrations tell some curious stories. Here is one statement from the experimenter:

Not long ago I stated these facts to a well-known clef club, and supported them by the curves of German vowels sung into and traced from a phonograph by Professor Hermann, of Königsberg; by pictures of spoken English vowels obtained in a different way by Professors Nichols and Merritt, of Cornell; by analyses of Finnish vowels by Dr. Pipping, of Helsingfors; by direct observations of the vocal cords made by Dr. Musehold according to a new method, and by the results of other investigations. The statements were received with a dismay mitigated only by incredulity. One member even remarked that such views "would, if true, knock all our theories of vocal instruction into a cocked hat." There was, in fact, a natural reluctance to giving up the Helmholtz overtone theory of vocal resonance. The abandonment of the incorrect theory of vocal action will probably require modifications in the present methods of vocal instruction, but that is a matter for the musicians to decide. I merely suggest that if the mouth resonance cannot alter the sound from the cords except by mixture of new tones with it, it is hopeless to attempt to correct faulty cord action by adjustment of the mouth; the cords must be trained to emit such forms of explosions as will produce the best effects on the ear.

## OPERA IN LONDON.

[CABLEGRAM.]

OFFICE MUSICAL COURIER, LONDON.

May 8, 1902.

Musical Courier, New York:

Covent Garden opened to-night with "Lohengrin." Brilliant house. King and Queen present. Nordica sang Elsa, and made a great success.

CHESTER.

T HE New York *Evening World*, May 9, publishes a similar cable, but adding "the feature of the performance was the hissing of the chorus, a demonstration said on all sides to be deserved." Many of the Covent Garden chorus are also members of this old chorus we have here at the Metropolitan, which seems to be recruited from the Homes of the Aged Women and Men. As no artistic government is exercised over the chorus features here and in London the shabbiest kind of dress, action and method generally prevail in that direction at these two opera houses.

It is difficult to conceive anything on any stage more absurd than the appearance and conduct of this bundle of sticks designated as a chorus at the Metropolitan. It is merely used in a perfunctory mission to fill up the gaps considered necessary, and its condition is due to entire absence of the

artistic spirit on part of the management, which, apparently, has no conception of the chorus function, of its use and application, of its classical descent and its evolution into opera or music drama. Its costumes and habiliments are frequently a desecration to the opera, and would bring the composer out of his grave to protest if in any way the information could reach him. But as dead composers do not read this paper they are not *au fait* on this subject, which is a source of deep regret to us and others who would be delighted to see them interfere in the annual desecration of their compositions here on our opera stage. Covent Garden is not conducted on a much higher plane. But in London the audience hisses, while here it approves. Mr. Floersheim seems to be right. We refer to his London comments in last week's MUSICAL COURIER.

**T**HREE is a curious and interesting letter, dated 1867, from Tschaikowsky to his sister, which gives us an intimate picture of his state of mind and opinion on some personal matters. He complains that he is tired of life, is incapable of making new

**A NEW  
TSCHAIKOWSKY  
BIOGRAPHY - V.**

friends or of entertaining old ones, and that he dreams of taking up life in some quiet spot near his sister. Marriage holds out no inducements to him: he is too lazy to woo, too lazy to found a family, too lazy to take upon himself the responsibility of wife and children. In a word, marriage is not to be thought of, and that his future happiness is tied up in his sister.

Neither Modeste nor Laroche can account for this longing for loneliness. Laroche says that the great number of people by whom Peter Iljitsch was impressed favorably was well nigh maddening, and Modeste declares that the composer had inherited from his father the happy faculty of enjoying the bright side of things; and, as for his laziness, the number of works, critical articles and letters would in themselves deny that charge. The mood, thinks Modeste, was rather prompted by a crying need for freedom—freedom that he might devote to his musical creations—which asserted itself violently a year later and changed the composer's life utterly. For the present he could only dream of freedom and make the most of his few months of holiday, and wait until the world was ready to appreciate his compositions.

We should be grateful to Modeste for reprinting letters that give us an idea of Tschaikowsky as a man and do not try to make him out an ideal myth. So we read, for instance, in a letter to Anatol that Peter Iljitsch had gone to a birthday celebration at Dubuque's and had returned home tipsy. This merely by the way. In the same missive he complains that Ostrowsky is dawdling over the libretto of the opera and had only been coaxed to write one-half of the lost portion. Tschaikowsky is learning to love Moscow, is loafing a lot at the "English Club," which place delights him.

Late that year his "Dance of the Peasant Girls," from his opera "Der Woiwode"—which was progressing nicely, he writes—was produced at the Symphony concert with much success, and given a second time later that season.

At the end of December, 1867, Berlioz paid his second visit to Russia, and also went to Moscow after having conducted six concerts in St. Petersburg. He had been taken up by the public and also the band of moderns, with Prince Odoevsky at their head. Because he appealed to them as a conductor and urged on by the newspaper articles it was contended that the public understood his music. Modeste thinks this was an affectation, and proved it by the statement that after all this none of Berlioz' works are popular in Russia to-day save his "Faust." Now Tschaikowsky honored Berlioz for the reforms he had accomplished in the matter of

orchestra and orchestration, but could pump up no enthusiasm for his music. Personally he admired him as the enthusiastic fighter he was for the cause of art, and pitied him because misfortunes and the public had pursued the aged Berlioz. On the occasion of this visit Berlioz conducted two concerts in Moscow, was cheerfully received, and banqueted.

In February, 1868, Tschaikowsky's G Minor Symphony was played in Moscow at a concert of the Russian Musical Society. The work was performed in its entirety and its composer called out. As the Countess Kapnist relates Tschaikowsky came out in very careless attire, hat in hand, and bowed ungracefully.

Several weeks later, at a benefit concert for the famine sufferers, Tschaikowsky appeared for the first time in public as conductor, conducting his "Dance of the Peasant Girls"; and he also made the first acquaintance as a composer of Rimsky-Korsakoff, whose "Serbische Fantasie" was on the program. Laroche has told us what Peter Iljitsch thought of his talent as conductor, and now Modeste tells in detail how things went at this concert. Tschaikowsky spoke to his brother just before he went on and assured him that he feared nothing. Modeste took his seat among the audience, and was amazed to see Peter Iljitsch sneak his way between the desks of the musicians and reaching the conductor's stand like a man in a desperate state. Evidently his composition had slipped his memory entirely; he did not glance at the score and gave his cues to the wrong instruments and at wrong times. Fortunately the men knew the work and paid no attention to him, but laughed among themselves. The piece came off very well. Peter Iljitsch told Modeste that he was so scared that he imagined his head about to fall off his shoulders, and for this reason held it on terror stricken.

The composer made no reference in his letters to this event, save a complaining remark in a letter before the concert, in which he acknowledges that he cannot gain control of the orchestra. Evidently he was dissatisfied with his experience, for he did not dare conduct again for ten years.

The press criticisms of this concert were favorable to Tschaikowsky's work, but found fault with the Rimsky-Korsakoff Fantaisie. Now it had happened that a few months previous Tschaikowsky had made the acquaintance of Balakireff, and learned from him that the circle of young and progressive musicians in St. Petersburg was not at all unkindly disposed to Tschaikowsky, but that to the contrary they took interest in him. During the rehearsals he had gotten to know the Rimsky-Korsakoff Fantaisie very well and admired it. These two circumstances weighed heavily with Peter Iljitsch, and when after the concert the paper *Entreat* found the Rimsky-Korsakoff Fantaisie "lifeless and without color" he was swayed to rush into print with a newspaper article championing the cause of his newly made friends. It was the first of Tschaikowsky's critical articles and aroused attention both in Moscow and St. Petersburg. When he visited the latter place at Easter time he was most kindly received by the "Almighty Band," as the circle of young composers was dubbed.

The usual meeting place of this "Almighty Band" was at Dargomyzski's, who, though confined to his bed by a fatal illness, was still at work on his "Steinerne Gast"; and his friends believed this composition to be the foundation stone of the music of the future. Here and also at Balakireff's did Tschaikowsky foregather with the rest of the crew during this visit to his old city. While he became interested in the personalities and works of several of them, yet he viewed their collective tendencies with derision. Despite this the younger men were not without influence on Tschaikowsky: he did much toward introducing some of their works in Moscow, and dedicated no less than three of his own compositions—"Fatum," "Romeo und Julia" and "Sturm"

—to Balakireff and Strassow; in fact, "Romeo" was composed at their instigation.

Tschaikowsky, upon his return to Moscow after the Easter holidays, was again tired of humanity and planned a quiet, industrious summer; but an opportunity was offered him to travel with his pet pupil, Vladimir Schilovsky, and guardian. He accepted, and the party, after spending a week in Berlin, made straight for Paris and remained there pending the illness of Vladimir. Tschaikowsky's letter from the gay city, dated July 20, 1868, does not betray any great dissatisfaction with his trip. He is quite carried away by the ensemble work, both in theatres and opera, though he complains that the latter boasts of no great singer. He seems to have spent his mornings reading and breakfasting, the afternoons in work, and the nights sightseeing. By the end of August he had returned to Moscow.

Excepting "Der Woiwode" Tschaikowsky composed nothing during this season—1867-8. He finished the entire work in Paris during the summer above mentioned. Originally "Der Woiwode," or "Der Traum an der Wolga," was a five-act play with a prologue by Ostrowsky; as an opera it is reduced to three acts, and Tschaikowsky himself made many of the cuts in the libretto as he composed the music. Modeste sketches the plot—which is hardly important enough to retail here—and thinks that his brother's pruning pen was not altogether judiciously used. Ostrowsky collaborated only with the first act—which is the best one—and with portions of the second; the rest is of Peter Iljitsch's poetizing.

Of the entire opera only the "Dance of the Peasant Girls" and "Entreat" were published, these by Jurgenson as op. 3. The balance of the score Tschaikowsky destroyed later, save some orchestra and voice parts which are in the library of the Royal Moscow Theatre.

**S**OME few days ago the New York *Sun* printed an item that unconsciously told a tale of artistic woe which must surprise that large body

**SHE COULD NOT STAND IT.**

of musical people outside (and inside) of New York which never visits the opera here at the Metropolitan, although that section of musical folk that reads this paper has read references to the same defect on occasions. It said:

**NO TERINA HERE NEXT YEAR.**

Mme. Milka Ternina, who has been in Boston since the close of the opera season, sails to-day on the Kronprinz Wilhelm for Hamburg. She is not to be a member of the Metropolitan Opera Company next winter. Mr. Grau made the most earnest efforts to persuade her to return, but Mme. Ternina prefers to remain abroad.

"I shall sing in the principal cities of Germany next season," she said. "I am to begin at the Munich festival in August. Then I shall go to Vienna, where I have never sung, and appear at the Imperial Opera House. Of course, I shall come back some time later—perhaps the season after next—but that is too far off in the future to talk about."

Mme. Ternina's refusal to return here next year is based on unusual grounds. She is not willing to continue in the company until more care is taken in the mounting of the Wagner operas in which she chiefly appears. There have been very many complaints of the stage management in these operas, but this is the climax. It has never happened before that a singer has resigned from the company for that reason merely.

"It may be that I am making a mistake in not returning to New York next winter," she said, "and I am sure that I shall not have the opportunity abroad to appear in the Wagner operas with such fine singers as the company at the Metropolitan contains. But I want to be again where the stage management of the Wagner operas is as careful as it is abroad. So much depends on that feature of the work. Mr. Grau has volunteered to engage a new stage manager for the Wagner operas, but there will then come the question of rehearsals. And when will there ever be time for them?"

Andreas Dippel was another former member of the opera company that sailed on the same steamer. He is going to Vienna and Carlsbad and returns here in October

for a long concert tour. He will appear in oratorio and will go to the Pacific Coast singing in concert.

To those who know what the relation of scenery, of mise-en-scène, is to an opera, particularly a Wagner music drama, the stage setting at the Metropolitan on many occasions must appear like a sacrilege. We have seen such anachronistic conglomerations and paradoxes as to make the most solemn moment an opportunity for exhilarating hilarity, turning the performance into a farce.

And as to rehearsals! Well, no one ever expects a serious rehearsal at the Metropolitan, and yet with such defects the performances are seriously criticised, including our own stupid course, for, had we followed out our original purpose, we should have treated the whole show as a show instead of a serious opera project.

Mr. Grau is not at fault, for he could not make a profit for a dividend if he were to spend the time of the company in rehearsing. He could not then give so many performances, including the slipshod Philadelphia show. And if Mr. Grau were possessed of the artistic conscience which usually follows artistic perception and artistic nature he could not tolerate the performances or the process under which the show exhibits itself. But Mr. Grau does not even claim any musical or artistic knowledge; he is there to get a dividend out of the business, and that is all he can do.

Very naturally the condition grates upon the delicate and sensitive nature of an artist like Ternina, who has been devoting years to an artistic pursuit and ideal, which is offended at the ignorance and ineptitude exhibited at the Metropolitan. She cannot stand it, and neither can others. She, like this paper, deliberately says so, and she, like this paper, is telling the truth irrespective of consequences.

Nothing will be done to change this condition in New York—nothing at present, but THE MUSICAL COURIER is on record—at least—and for the moment that suffices. The time will come when the people of New York will have an artistic awakening, and then such performances like those of the opera here will be rejected by general consent, or rather demand. The people will then not be able to stand it, just as Ternina and THE MUSICAL COURIER to-day cannot stand it; and then, when we all cannot stand it, a new era of opera will be opened for the purpose of demonstrating what opera as a musico-dramatic form really signifies—something the opera here cannot now exemplify to us. At most any moment New York may reach a point when this slipshod work, done without regard to music and art, and hurriedly and indifferently rehearsed, if at all rehearsed, will be banished from the town. It cannot go on like this forever. If those singers who are artists would do as Ternina did the whole speculative fabric would tumble into decay. Not that we wish any harm to Mr. Grau—*au contraire*; but the performances of opera here are intolerable to those who know what opera is.

#### To Rudolph King.

NEW YORK, May 1, 1902.

MY DEAR MR. KING—I take this opportunity of thanking you for your superb work for me on April 24.

I shall be eternally grateful to you for the magnificent way you backed me up that evening and helped my songs to go.

It was a real delight to me to sing to such an accompaniment and I could just let myself go and do what I wanted, which is all too rare a thing for me.

The public generally does not know all that the man at the piano means to the singer, but the singer does anyhow, and I am not likely to forget your work for me on that occasion. I only hope it may be only one of many times and that I may often have that pleasure again.

Yours very sincerely,

(Signed) H. PLUNKET GREENE.

FLOWER—MABEN.—The marriage of Frederick Burton Flower and Miss Caroline Maben, the well-known pianist and teacher, is to take place to-day at 4:30, at 100 Palisade avenue, Jersey City, at the home of Mr. and Mrs. Fred. G. Gowin, the latter being Miss Maben's sister.



#### • FALSE ART.

O goddess with sweet eyes and golden hair,  
And gleaming arms of true celestial mould!  
No classic siren e'er had face more fair.  
Thou speakest—and no tale was ever told  
In accents more divine by bard of old;  
But those smooth words strange under-meanings  
bear.  
E'en while the mad crowd cheer, their blood runs cold,  
For warnings from dead empires thrill the air.  
Then—miracle!—a shaft of piercing light  
(From God's throne sent to guide bewildered man).  
As lightning which divides the tempest's rack,  
Thine innocent soul shows to the people's sight,  
True Art hath mien like thine, O courtesan!  
But her chaste heart is white. Thy heart is black!

—KATE UPSON CLARK, in the Boston Transcript.

#### HANSLICK CONTRA STRAUSS.

**O**H, Zarathustra! Don't crack your whip so fearfully! You know that noise murders thought."

Hanslick does not admire Strauss' "Also Sprach Zarathustra," and says so, plainly and at length—of course, not simply, however, but with the tang of sarcasm inseparable from the writings of the venerable Doktor.

He seems to have heard the work at a Vienna Philharmonic concert, where "it stalked proudly between Weber's 'Euryanthe' Overture and Beethoven's C Minor Symphony—two entirely unphilosophic, naïve compositions which doubtless were flattered by the association."

"Strauss says of his composition 'Free After Nietzsche,'" continued Hanslick, "and it is curious that he does not add a second title from Nietzsche's book—'A Symphony for All and for None'—which would have sounded so lovely! Was it the object of such sensational stuff, we ask, that detracts from the interest of music pure and simple, and necessitates the employment of subjects foreign to music—in fact, quite unmusical!"

Then follows a thrust at Liszt, who, declares Hanslick, is responsible for this most modern tendency of begging a symphony from literature and making this alms pass as musical coin. But Liszt's subject titles—Tasso, Faust, Dante, Orpheus—in themselves were comprehensible to the public. Such a scheme appeared far too simple to suit R. Strauss. To translate poetry into music? How old fashioned!

So he forsakes poetry for philosophy. As Richard I. has embodied Schopenhauer in his "Nibelungen Ring," so Richard II. must advance a step and compose music to Nietzsche.



Of course, Strauss cannot take it for granted that the concert going public is at all informed of Nietzsche's involved book, asserts Hanslick; but then that incomprehensible, mystic, symbolic is cultivated to-day. If man is so cheerfully puzzled by a picture or a drama, then why should the musician trapse behind the painter or playwright on this mystifying path?

The thousands of aphorisms which Nietzsche has strung together in "Zarathustra" contain many brilliant thoughts, but also just as many abstruse, artificial ideas and repelling sophisms. And he who, after reading the book, can assert that at that time Nietzsche was still sane—well, he is beyond help.

And the understanding of this book Strauss takes for granted? More than that: Nietzsche is evidently not mysterious enough to suit Strauss, for the latter declares that he has added some things to the book while composing. One is tempted to believe that back of it all is some joke which Strauss is playing off on the public.



The preachings of Zarathustra—"Gold Star"—founder of the religious system of ancient Persia, were gathered in the book of Ormuzd, the Zend-Avesta (Word of Life). But what this present book parades is pure Nietzsche. In hundred glancing variations he praises his philosophic ideal—"Man is something which should be overcome. Once were ye Apes, and even to-day Man is more Ape than any Ape."

Is this cynicism of Nietzsche, this utterance in contempt of manhood, morals, wedlock—"even concubinage has been corrupted by wedlock"—is this really an ideal for a composer, a problem for the purest of the arts? asks Hanslick indignantly.

Already there gathers a sort of philosophic Salvation Army—or Perdition Army—about Nietzsche's standard. He and Ibsen are the guiding stars for our young writers.



It remained for the composer of "Eulenspiegel" to interpret Nietzsche musically. A daring project! But fortunately Strauss absorbed Nietzsche's self-consciousness with his preachments. "My ambition," says Nietzsche, "is to say in ten sentences what another says or does not say in an entire book. I have given man his most profound book; this he possesses in 'Zarathustra.'"

"And Strauss," continues Hanslick, "would like to say in ten measures what others utter in an entire symphony; and wishes doubtless to give in 'Zarathustra' the most profound symphony possessed by man. Whether or not he has achieved this is questionable; at all events he has written one of the longest symphonies: it lasts without interruption thirty-three minutes; thirty-three tortuous, long minutes."



Then Hanslick takes a few sarcastic leaps and covers fleetingly the composition. Naturally he is amused at the "holy laughter," which sounds to him a "comical kikeriki," the Dance Song, a "poor, measly waltz" and the Motif of Disgust, a truly horrible howling. About the close in two tonalities he echoes the critic in Harden's "Future": "What a trivial idea to be so clever!"

"This composition," resumes Hanslick—swinging his critical axe aloft, "is weak and labored as to musical invention: really only a sounding cloud of colored smoke. As a work of new and effective combinations of instruments it is interesting and entertaining; but this marvelous orchestral technic seems less a means than an end."

That Strauss will stop here does not seem at all likely to the critical doctor; and as the composer's works are really not music but compromised literature he still has a large number of subjects to choose from—namely the other subjects of Nietzsche, who, by the way, was a virtuoso in inventing titles.

Because of the attention which this Symphony has attracted and quite in line with the modern tendency not to enjoy music but to break one's head over it Strauss might christen his next symphonies, free after Nietzsche: "Götzenämmmerung," "Menschliches, Allzumenschliches" and "Wie man mit dem Hammer philosophiert." Why should not Strauss, the most modern of the modern, not satisfy the curiosity of the modern public? "Mit Buckligen darf man schon bucklig reden"—so teaches Zarathustra-Nietzsche.



In an article on Nietzsche L. Stein lays bare the dangers of this philosophy: since this composition

by Strauss one can also preach of its dangers to music. Although music has little to fear from those who plan to undermine it, sooner or later this art throws off the unmusical as does the sea its dead. But the danger threatens the young composers who are blinded by Strauss' success. With some ambition, talent and study it is possible to copy and learn the Strauss *formulae* of effects; and there remain an abundance of poets and philosophers who lend themselves to murder by being convertible into symphonic pictures. Brahms and Dvorák will find few imitators—they demand too much.

At the performance of "Also Sprach" that moved Hanslick to his criticism there was much applause, but the Doctor thinks the public ladled neither enjoyment or inspiration from this witches caldron. Immediately afterward came Beethoven's Fifth Symphony, which made great effect even without the use of trombones." From this Hanslick deduces that strength and beauty of thought are of more value than the gaudiest dress; and that the real poet triumphs eventually over the combined arts of regisseur and scene painter.



Does it not all read like some of the early criticisms on Beethoven's symphonies? I hesitate to mention Wagner here because we all know that the estimable musical *Doktor* of Vienna never got entirely over his attack of Bayreuthitis.

But before pricking Hanslick in his tender heel let me unburden my mind of one other point that rankles. Why this eternal quarrel with a composer, author or poet because of his chosen subject? Hanslick is far from being alone in this cavil, nor is it confined to the critics of Vienna. If a man's creative force is stirred by a subject should we not—in all justice to the work and the man—try to get as much as possible of his viewpoint and then differ or agree only with his treatment of it? The subject surely should be taken for granted. If it is a poor one, then so much the worse for the creator, since by the choice of such a motive he endangers the possible success of the work.

Or if critics insist that it is their privilege to find fault with an author's choice—and this is a premise upon which they base much of their writing—then why not quarrel with the same composer or author because of what he did not write? To gather in these ends: Why does not Hanslick write an article against Brahms because the latter did not write an opera? It seems to be quite as just as grunting at Strauss because he chose "Also Sprach" for subject matter.

What is to be the outcome of all this? Are we to follow the example of certain nodding English fathers of music who look sentimentally into the past and say, "Music has had its golden age," and let it go at that? Or are we to smile indulgently at Kapellmeister Symphonies churned out under the influence of a Beethoven score, leaving the next generation to solve our difficulties? This is by far the most convenient way. It saves us—and also Hanslick—the trouble of "breaking our heads" over new works; but such an attitude leads nowhere, accomplishes nothing. I do not ask you to agree with me on the question of Strauss, but at least give him earroom because of the original thinker that he is.



Strange, with all the fault Hanslick knows how to find, he does not once assert that Strauss has failed in what he set out to accomplish. He does not say that "Also Sprach" gives him no idea of Nietzsche's subject. Of course he harps on the necessity of the program notes for a comprehension of the work. But then are not they necessary for Beethoven's "Pastoral Symphony," too? Not to mention the Liszt Symphonic Poems!

And that old plea of Nietzsche's insanity! Well, I wonder how sane Beethoven was—according to

the code of the philistine. Tut, tut, *lieber Doktor*, genius is never quite sane.

Hanslick is not the first one to suspect that Strauss jokes with the public by writing his tremendous works. Weber even thought Beethoven was fit for the mad house when composing the *Coda* to the *Vivace* of the Seventh Symphony; other musicians of that time were more liberal and thought the composer only drunk.

But only when one makes the nearer acquaintance of this Strauss score one realizes the fearful earnestness of it, the intricate planning and the huge cleverness: then the thought of it being a joke itself becomes laughable.

As for saying in ten measures what others do in an entire symphony: in that I believe Strauss has succeeded. If the Doctor were less anti-Strauss he could reel off the names of a dozen symphonies that contain not a single musical thought or a phrase worth preserving.



Hanslick also has his fling at Strauss' "Till Eulenspiegel," which he calls a highly colored show piece, a World's Fair of tonal effects and mood contrasts. He does not find that the composer has caught the spirit of the thing at all: "If it did not bear the title 'Till Eulenspiegel,' which urges the listener to hunt its meaning, if it were simply called a Scherzo, the uncultivated and impolite hearer would straightway call it a crazy piece of music."

Now what the "uncultivated and impolite hearer" thinks of any piece of music can be of the least possible importance only. But the *Doktor* naively adds that even he, for his modest part, thinks the same of it as the above qualified listener. Quite generous of him, indeed. Besides "Till" was a crazy rogue, and it would have been strange if Strauss had pictured him in the grave, flowing habiliments of Händel.

"One is sadly mistaken if he takes this masterless and amorphous procession of pictures for an overflowing of youthful genius, the dawn of a great, new art; I can only see in it the opposite: a product of over-refined Decadence."

Now will you tell me which of the great men who have lived before their time—and most great men have—ever escaped this verdict? And the greater the man the more violent and hopeless a decadent was he. I do not mean to rub a list of such under your doubting eyes: it extends at least from Christ to Flaubert, and comprises every one of the mighty ones. In short it is the penalty one pays for not living and thinking and creating in the approved bourgeois style.



In "Eulenspiegel" the dean of Vienna critics finds no new important thoughts, no musical ideas; he is a-weary of "Musik als Ausdruck" and wants from the younger men *Musik als Musik*. These music-symbolists, he raves on, must not try to imitate literally the Jean Paul definition of humor: that of crying with one eye and weeping with the other; must not think it musically humorous to blow D major into one's right ear and D minor into the left one.

And then, as Eulenspiegel's merry pranks did not in the least resemble the present Boer war, Hanslick growls at the army of instruments Strauss uses in this composition. This is a new critical objection and deserves to be remembered.

Finally Hanslick finds some virtue in it all. He credits Strauss with great orchestral virtuosity; says he is wasteful with effects, piquant in surprising contrasts, full of contrapuntal "*Kunststückchen*"—there's praise with a narrow margin of good nature, for you—original rhythms and "witty" modulations. "*Alles furchtbar geistreich und wahnsinnig schön.*"

Throughout both of these accounts in which Hanslick seems to take Strauss' critical measure

one feels that the critic doubts the composer's sincerity. And this is a grave charge.

I do not see how any critic can afford to wave aside Strauss on the grounds of insincerity. His work is so tremendously thorough and shows the marks of such proficient musicianship that he deserves at the very least to be taken most seriously. I quarrel with no man's taste—especially not in the province of music; but so wholesale and deliberate a misunderstanding nettles one. If Hanslick dislikes Nietzsche, then he should not loose his spleen against Strauss if the latter chooses to select a bit of Nietzsche's writings as the material about which he builds a musical composition.

Nowadays a genius such as Strauss has the choice of being applauded as a mediocrities—he has only to write music down to the public's understanding—or of being misunderstood as a decadent. To be original was ever to be damned. That Strauss is coming into his own sooner in life than many of his musical fathers before him is only a sign of the progressiveness of the age. About the time he will be fully understood and even taken for granted some younger man will be hewing his way through the wood of conventional opposition. For the present the critical guns are trained on Strauss, but he stands up boldly under the fire. I suspect he loves fight. However, it should be fair fight; one with open ears and unclouded brain—above all, one free from deliberate misunderstanding.



Arthur Bles writes me from Paris the following interesting gossip:

This notice appeared a few days ago in the *Echo de Paris*:

"At the Odéon 'L'Arlésienne,' with the music of Jules Massenet, executed by the Colonne Orchestra. I can see our friend of the amorous violoncello shaking hands with himself over the best of all ads., one which makes people laugh and talk."

A little farther down in the same paper the same day:

"At the Opéra Comique Mme. Sigrid Arnoldson will very likely make her reappearance next week in 'Carmen.' The young artist will be supported by MM. Carbone and Huberdeau, the latter in the role of Lothario." Ah! tough luck on Bizet, twenty-seven years after the "première," talking about Lothario in "Carmen."



I see that Puccini of "La Bohème" fame came very near putting an end to his artistic and automobile career yesterday. He was driving with a friend from Torre del Lago to Viareggio when at a cross roads another carriage got into the line of flight. They dodged the carriage, but hit a tree and broke up the auto. Puccini's companion was badly bruised, but the maestro got off without a scratch. Puccini lives to rake in more receipts from Melba performances.



A Grand Piano underneath the Bough,  
A Gramophone, a Chinese Gong, and Thou  
Trying to sing an Anthem of the Key—  
Oh, Paradise were Wilderness enow!

The above is a very modern paraphrase of Omar by Wallace Irwin. It appears in his "Love Sonnets of a Hoodlum."



I have just been seeing and hearing in Paris a very curious experiment in the combination of the arts, about which I am the more anxious to say a few words, as it is quite likely that we may have an opportunity of seeing and hearing it in London in the course of a month or two, writes Arthur Symons in the *Academy*. Mme. Georgette Leblanc, a singer who is known for her creations of "Carmen," "Charlotte Corday," &c., at the Opéra Co-

mique, has developed a method of her own for singing and acting at the same time, not as a character in an opera, but in the interpretation of separate songs, the songs of Schumann and Schubert, for instance, and in songs written for the words of Verlaine, Maeterlinck and others, by Gabriel Fauré, Gabriel Fabre and other musicians. If she comes to London she will take one of the smaller halls, where the effect at which she aims could be best realized; when I heard her in Paris, it was in a private house, with the accompaniment on the piano of M. Fabre, the composer of a good many of the songs.

Imagine a woman who suggests at the same time Sarah Bernhardt and Mrs. Brown-Potter, without being really like either; she is small, exuberantly blond, her head is surrounded by masses of loosely twisted blond hair; she has large gray eyes, that can be grave, or mocking, or passionate, or cruel, or watchful; a large nose, an intent, eloquent mouth. She wears a trailing dress that follows the lines of the figure vaguely, supple to every movement. When she sings, she has an old, high-backed chair in which she can sit, or on which she can lean. When I heard her there was a mirror on the other side of the room, opposite to her; she saw no one else in the room, once she had surrendered herself to the possession of the song, but she was always conscious of that image of herself which came back to her out of the mirror; it was herself watching herself; in a kind of delight at the beauty which she was evoking out of words, notes and expressive movement.

Her voice is strong and rich, imperfectly trained, but the voice of a born singer; her acting is even more the acting of a born actress; but it is the temperament of the woman that flames into her voice and gesture, and sets her whole being violently and delicately before you. She makes a drama of each song, and she recreates that drama over again, in her rendering of the intentions of the words and of the music. It is as much with her eyes and her hands, as with her voice, that she evokes the melody of a picture; it is a picture that sings, and that sings in all its lines. There is something in her aspect, what shall I call it? tenacious; it is a woman who is an artist because she is a woman, who takes in energy at all her senses and gives out energy at all her senses. She sang some tragic songs of Schumann, some mysterious songs of Maeterlinck, some delicate love songs of Charles van Lerberghe. As one looked and listened it was impossible to think more of the words than of the music or of the music than of the words. One took them in simultaneously, as one feels at once the softness and the perfume of a flower. I understood why Mallarmé had seemed to see in her the realization of one of his dreams. Here was a new art, made up of a new mixing of the arts, in one subtly intoxicating elixir. To Mallarmé it was the more exquisite because there was in it none of the broad general appeal of opera of the gross recognized proportions of things.



The trouble about these attempts to fuse the arts is that the description in the pellucid prose of Mr. Symons is very much more beautiful than the thing itself. Mlle. Leblanc is the affianced wife of Maurice Maeterlinck.



And now have you not had enough of Richard Strauss? The warm days are nigh and anything more exciting than Strauss, except a Martinique volcano, cannot be well imagined; so unless I am

able to fish up any more scores or revolutionary pamphlets I shall be silent on the subject for many months. It has been fairly well threshed out; only the songs have been omitted.

#### NOTICE.

**Musicians and people interested in musical affairs who are going to Europe can have all their mail sent, care of this office, and it will be forwarded to them. Musical people generally, who are visiting New York, or who are here temporarily, can have all of their mail addressed to them, care of this office, where it will be kept until they call for it, or redirected, as requested.**

#### BURMEISTER'S FIFTH MUSICALE.

RICHARD BURMEISTER presented eight pupils at the fifth musicale for this season, given last Saturday afternoon at the Burmeister residence, 604 Park avenue. Three of the eight were small girls, and there was, as usual, a program judiciously arranged:

Sonata in C major (first movement).....	Mozart
(A second piano part added by Grieg.)	
Milly Rosenbaum.	
Spring Song.....	Mendelssohn
Rebecca Goldstein.	
Gavotte in E minor.....	Silas
Miss Stella M. Tryon.	
Capriccio Brillante in B minor.....	Mendelssohn
(With accompaniment of a second piano.)	
Miss Elsa Behrens.	
Tarantelle in G sharp minor.....	Nicodé
Miss Delphine Martin.	
Concerto in G minor (first movement).....	Saint-Saëns
(With accompaniment of a second piano.)	
Miss Ida Rothstein.	
Three Preludes.....	Chopin
Miss Ethelyn Harrison.	
Hungarian Fantaisie.....	Liszt
(With accompaniment of a second piano)	
Victoria Boshco.	

The second piano parts were performed by Mr. Burmeister himself. Those who take the trouble to scan the works played by these students will see for themselves how the master considers his pupils. Milly Rosenbaum and Rebecca Goldstein, two of the small girls, played charmingly the pieces suited to their tender years. Miss Tryon played the Silas Gavotte in a dainty fashion. Dainty also describes the performance of Nicodé's pretty Tarantelle by Miss Martin. Miss Behrens, with the Mendelssohn Capriccio, and Miss Rothstein, with the first movement of the Saint-Saëns Concerto in G minor, both showed conception of the music and in the execution displayed technical skill of a high order. Miss Harrison's playing was marked for a soft, warm tone. The Russian child, Victoria Boshco, is a pupil of pre-eminent gifts. Her playing of the Hungarian Fantaisie, by Liszt, lacked only power to make it a remarkable performance. The bravura parts were performed with amazing finish, such as one might expect of an adult virtuoso of international fame. Mr. Burmeister's assistance at the second piano was masterly and had undoubtedly something to do in inspiring the youthful pupil with confidence. The sixth and final musicale is announced for Saturday afternoon, May 17.

#### DUSS CONCERTS.

ON Sunday evening, May 25, Mr. Duss will give his inaugural concert at the Metropolitan Opera House. The Duss Band numbers fifty-six performers, and among these are some of the best players in this country. A very good program has been chosen for this occasion. The Duss Band will begin its summer night series on May 26 at St. Nicholas Garden, and many attractive features have been added to the garden. Mr. Johnston, the manager of Duss, is doing everything possible to make the Duss concerts most attractive.

The St. Nicholas Garden has been identified as a resort for music lovers during the past three summers, and no doubt it will be a rendezvous for thousands of people during the warm evenings. The atmosphere will be cooled by the large ice plant and will be 15 degrees cooler than outside.

#### FREDERIC LAMOND ENGAGED.

FREDERIC LAMOND, the eminent pianist, authority on the classics and virtuoso of the highest order, has been engaged for the coming season to play in this country. His performances will constitute one of the important musical features of 1902-3.

Mr. Lamond will play the Mason & Hamlin piano.



CORSO VENEZIA 65, MILAN, ITALY,  
April 23, 1902.

THE grand or regular opera season being finished at the Scala Theatre, four orchestral concerts have been announced to take place in rapid succession at this theatre. The first of these will be noticed in today's letter.

As there was, however, an orchestral concert on the day before at another theatre by a visiting organization, that, by right of priority, must be given first attention.

At the Lirico Theatre the Munich orchestra of Dr. Franz Kaim, under direction of Felix Weingärtner von Münnberg, gave a concert with the following rather classic or conservative program, but which pleased exceedingly on account of its musical context:

Ouverture zu Iphigénie in Aulis.....	Gluck
(Mit schluss von R. Wagner.)	
Ouverture zu Zauberflöte.....	Mozart
Ouverture zu Oberon.....	Weber
Venusberg (Bacchanale) aus Tannhäuser.....	Wagner
(Pariser Bearbeitung.)	
Sinfonie No. 3, Eroica.....	Beethoven

The date of this concert fell on the opening night at the Dal Verme Theatre, with the opera "Andrea Chenier" as the attraction, which proved somewhat unfortunate for both. While the audience at the Lirico was of fair size, with the upper house crowded and overfilled and the lower part comfortably so, the attendance in the boxes suffered. Among the different box occupants were seen Arturo Toscanini, the Scala opera conductor; Cleofonte Campanini, the opera conductor and brother of the late tenor so well remembered in America; Gabriele d'Annunzio, Dr. Kaim and Manager Joseph Smith, besides many persons well known in Milan musical circles.

The Kaim Orchestra consists of about seventy members, composed on a string basis of forty-five or forty-six, with woodwind choir twelve, brass ten, harp, &c. They are an evenly balanced body of musicians, the violins being quite brilliant and played mostly by young men with a Wagner profiled concertmaster named Rettich as their leader. Not only is the string band of this Kaim Orchestra excellent, but all the players have been well chosen, and the young blood in the band works well and in sympathy with the youthful energy of the conductor, Felix Weingärtner, who has not yet reached his thirty-ninth year.

While the violins and the other stringed instruments were flawless in every sense, in their entrance and attack at all times, in bowing, tonal beauty, light and shade effects, &c., the wind instrument players showed signs of suffering from the effects of constant travel and playing every day in a different town in their tour of Italy. In this respect the flutists, clarinetists and horn players are apt to suffer from change of climate, of table (food) and drinking water (perhaps the absence of their native Münchener brew in some towns), so that, in consequence, a touch of indigestion, or headaches, need of rest, loss of energy, indifferent, inactive breathing powers, or a lack of perfect breath control in phrasing, &c., may occasion much disturbance and all sorts of trouble, all of which, too, would explain any absence of firm lip pressure or attack, known among blowers of musical instruments as embouchure or "Ansatz," which was noticeable here and there among the reeds and horns of the orchestra. I make mention of this, not as criticism, but on the contrary as a matter of justice to the musicians, and these remarks are based on my own orchestral experience as a violinist (while studying voice and its development).

As a conductor, Weingärtner appeared an interesting

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graceful, nervously energetic man. He employed no score, and swayed his orchestra in a manner that bespoke absolute self reliance, and the control or power over others. His movements are exact, precise, with a peculiar manner of pointing his finger covered stick, his baton, accompanied by an elevated wrist motion that brings forth the desired effect with magical promptness and precision. His men are obedient to his slightest sign, nod, finger motion or facial expression.

The interpretations of Felix Weingärtner on this occasion were perhaps personal rather than conventional or traditional. Still, to my mind, an original or subjective reading of a musical score has always been the more attractive because the more vital and interesting. What is music as a reproduction, a living interpretation, if the expression of it is not subjective? Would there be any life, real pulsating, throbbing life, if the recital, presentation or interpretation were only objective? Some of the Milan newspapers, however, found fault with Weingärtner's reading of the Beethoven "Eroica" symphony, claiming that it was not "traditional," whatever that may mean to the people of this non-symphonic, melodrama loving town of Milan, for I cannot imagine what Beethoven or symphony "tradition" they should pretend to know or to venerate. But I can say that the tremendous, enthusiastic applause following each piece sounded mightily as coming from a pleased audience, in which there were many Germans. Of the symphony third movement, the scherzo, a repetition was insisted on, and it had to be played again; the Weber "Oberon" overture, too, was redemand and given a second time. Altogether Felix Weingärtner, with his Kaim Orchestra, had a gratifying success in Milan.



Of the four concerts to be given by the Società Orchestra del Teatro alla Scala, under direction of Arturo Toscanini, the first took place the day after the Weingärtner concert above described and presenting the following program:

Ouverture, <i>Un sogno di una notte d'estate</i> .....	Mendelssohn
Concerto in La per Violino ed Orchestra.....	Sinigaglia
Variazioni Sinfoniche.....	Dvorák
Till Eulenspiegel.....	Strauss
Preludio all'op. I Maestri Cantori di Norimberga.....	Wagner
	Solist Prof. Arrigo Serato di Bologna.

Love is said to be blind, for which reason we frequently see little Cupid pictured blindfolded. If this little god is blinded by the fullness of sentiment or the loveliness of his adorable Venus, it is a beautiful idea that love can do and know no wrong. But, at times, human interest or false pride may add a certain deafness to the blindness and dictate a course worse than either condition, as in the case of several of the Milan newspapers concerning the opera at the Scala, and according to whose expressions there has not been a thing at the opera—whether in singing, acting, staging or conducting—pronounced otherwise than good, truly great or glorious, and absolutely in keeping with the traditions of the Scala.

One thing there is, however, and one only, deserving any of this wholesale praise, in which I fully, willingly and gladly concur. That one thing is the increased Scala, or rather the Toscanini, orchestra. The band as constituted for concert playing, numbers 125 to 130 musicians, and as such, is a strong, brilliant organization of the first order. Its composition is on a basis of twelve contrabassos, thirteen violoncellos, twenty first violins, with two harps and full complement of woodwind and brass instruments, and the usual auxiliaries. A great and large orchestra; but none too full or strong for the Scala Theatre, where so much of sound is lost in finding the ears of listeners cooped in the little dingy, stuffy boxes. I would say that unless you occupy a front row seat in any of the boxes, or the gallery, you have not secured the best place for hearing well. And for music, the very best position undoubtedly is in the highest regions (the loggione), front seat, your head freed from any box divisions and leaning or resting against a post, if you like. Here, though you cannot reach out with your feet, or stretch your limbs (so narrow and close is the seating arranged) you can hear well, take in all the music and support your weary head (or an aching one from the stifling heat, fumes and odors surrounding you).

At this first concert (which was well attended, except in many of the boxes) the woodwind instruments left something to be desired in the "Midsummer Night's Dream," overture; their attack was not so precise as it should have been.

The violin concerto proved to be a most grateful composition, musicianly written and pleasing. It was beautifully played by Arrigo Serato, who came on from Bologna to present the work. Serato displayed splendid technique and played like a musician. His tone is broad and full, his bowing excellent, fingering fleet and dexterous; his intonation absolutely pure and flawless. The whole manner of treatment, broad, serious style and musicianly interpretation of the concerto, demonstrated that Serato is a violinist of a high order, indeed a great talent. There was enthusiastic spontaneous applause and calls for the artist and the composer.

The Dvorák variations were interesting and well played by the orchestra.

"Till Eulenspiegel," by Richard Strauss, though not an absolute novelty, was quite as important and interesting as the newest novelty could have been, characteristic, humorous, fanciful if not fantastic, eccentric, rich and varied in color contrasts. Schumannesque in ideas, all going easily, naturally with most skillful technic in orchestration. Strauss employs in this "Eulenspiegel" music every instrument (but the harp) known to modern orchestral writing, and giving to each one something of his or its own nature to say: the funny ejaculations of the clarinet exciting considerable amusement, while several innovations caused expressions of pleasant, agreeable surprise to the audience. Upon loud demand and cries of "bis" the Strauss number had to be repeated.

The "Meistersinger" prelude was played better and far above anything ever attempted in connection with an opera performance under Toscanini's direction. Maestro Toscanini is really a much better, a superior conductor of a concert program. All the music, except the violin concerto accompaniment, was directed without the score.



"Andrea Chénier," at the Dal Verme Theatre, attracted fair audiences until the two principal male characters were changed for others, when, after a few more representations, the opera ceased, and now "Carmen" is in preparation, to be given shortly, or quanto prima, it is announced. The earlier performances of the opera had the following cast of singers:

#### ANDREA CHÉNIER.

Musica di Umberto Giordano.

#### PERSONAGGI.

Andrea Chénier.....	Giuseppe Borgatti
Carlo Gérard.....	Giuseppe La Puma
La Contessa di Coigny.....	Elena Marenzi
Maddalena di Coigny.....	Mary d'Arneiro
La Mulatta Bersi.....	Tina Mazzucchelli
Rouscher.....	Alessandro Silvestri
Il Sancolotto Mathieu detto Populus.....	Michele Bonanno
Madelon.....	Elena Marenzi
Us' incredibile.....	Carlo Ragni
Il romanziero Fleville.....	Alessandro Silvestri
L'Abate poeta.....	Carlo Ragni
Schmidt, carceriere.....	
Il Maestro di casa.....	Giuseppe Pellegrini
Dumas, presidente del Tribunale.....	
Fouquier Tinville, accusatore pubblico.....	Alessandro Silvestri
Maestro Concertatore e Direttore d'Orchestra, Giovanni Zuccani.	Giovanni Zuccani.

Señorita Mary d'Arneiro was a very good Maddalena, though hardly warm enough in her love for the poet Chénier. The lady was warmer in voice than in manner. In the first act she appeared to have a full but rather dark, heavy voice of Spanish beauty, brightening pleasingly, however, as the opera advanced. Her meeting with the poet in the second act displayed yet more the rich quality of her voice. The third act brought the soprano a well deserved round of applause, and her big scena had to be done all over again before the opera could proceed. Here, in addition to d'Arneiro's rich lower range of voice was also displayed her higher extension of very clear and musical tones; her ear, too, is accurate, so that her singing remained in tune. The last act, prison scene with Chénier, while not affecting perhaps, was rather impressive.

Giuseppe Borgatti, the creator of the part of Andrea Chénier at the Scala, a few years ago, provoked applause

the moment he made his appearance. Concerning this tenor's voice and manner I have written much in previous letters to THE MUSICAL COURIER in connection with his Chopin performances. On this occasion at the Dal Verme, his first singing was applauded and bissato-ed before an unbiased listener could ask himself "why?" The singing surely merited no repetition at this point, and it always seems out of place to interrupt an opera or drama performance in this manner.

Borgatti, however seemingly modest he may be, always manages to secure and hold the centre of the stage in more ways and senses than one. While he has mannerisms, he is undoubtedly one of Italy's great tenors of the day; and besides his great impersonations of Andrea Chénier, Chopin and other characters, none better or greater than his creation of a role like the tenor part in Franchetti's "Germania" could be desired, he having just the voice and manner for such a soldier character. Whether Borgatti felt out of sorts, or found himself in a "don't care" mood, his letter aria (the verses) in the last act of Giordano's opera, was certainly not sung so well as might have been expected, being given with more or less effort, and the audience let him off without exacting a repetition or "bis" of this interesting, and usually repeated melody.

Giuseppe La Puma, while acceptable in the trying and difficult part of Gérard, was certainly not great. There are a number of baritones in Italy who could have presented Carlo Gérard in better style vocally and histrionically. He did his best, however. Elena Marenzi, as the Countess and as Madelon, was pleasingly accepted in both parts. Carlo Ragni and some of the other male singers did their parts well.

The orchestra, under Giovanni Zuccani, was good in parts, finished and thoroughly well rehearsed here and there, but the players not doing their best throughout the opera. Signor Zuccani, usually the conductor at the Lirico Theatre, is known as a capable director. The band numbered sixty-five. The chorus, about forty singers (though advertised as seventy), especially in the finale of second act viewing the fallen Gérard, wounded by Chénier, needed a tuning up to the key, or a keying up to proper pitch; they flattered frightfully, but hardly from horror at the sight, for their intonation was not a sure or safe thing during the evening.



The Dal Verme Theatre has a very deep stage, and an immense gallery, which is always crowded; there are two tiers of sixty-four boxes, and six proscenium boxes at the stage sides; the main floor has fifteen rows of thirty seats each. For this theatre, sufficiently large and important, ranking next the Scala and the Lirico, to use a common sign-plastered outer curtain as a drop curtain, for act and scene changes, is not only bad taste and poor form, but it is positively outrageous. Is it not possible, and time to provide this house with a simple, decent and respectable looking curtain; one that will not be an eye-sore, a disillusion and disturbance of every scene upon the stage, an offence, as is the present miserable looking patch-work? Have the Italians no aesthetic taste, no sense of the fitness of things, that they should look on and quietly tolerate such abuse, such imposition in their theatre?



At the Filodrammatici Theatre a company is producing a parody, written by Romeo Carugati, the critic of the Milan *Lombardia*, on d'Annunzio's tragedy, "Francesca da Rimini," entitled "Francesca del Polenta"—polenta in Italian meaning also a mush of corn or maize-meal (chestnut flour when obtainable), usually eaten here with uccelli, little birds, such as reed or black birds. Another part of the bill is "La Zia di Carlo" (Charlie's Aunt) a "Brand-on" Thomas jest, or rather farce.



It is said that the grand old man of the Vatican, who completed his ninety-second year in March last, is the only Pope who has strolled along Piccadilly, London, and occupied a seat in the distinguished strangers' gallery at the House of Commons, when he had the pleasure of hearing a speech by Daniel O'Connell, the Irish leader of

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the period. The Pope has always been fond of recalling this experience when receiving Irish pilgrimages and visitors. He had at that time a serviceable acquaintance with the English language and could converse in it. Leo XIII. was then Archbishop Pecci, and spent the whole of February 1846 in London. While in London the Pope also officiated in two churches, the old Sardinian Chapel and St. Mary's, Moorfields, the old London Catholic Cathedral.

DELMA-HEIDE.

#### Hauser Violin Pupils' Recital.

SOME thirty young pupils of Carl Hauser, the well-known violinist, of the Philharmonic Society, gave a recital at Carnegie Lyceum last Saturday afternoon, serving to show various degrees of proficiency and talent. These were the players: Walter Binger, Miss Miriam Birdseye, Master Julius Breitenbach, Arthur Carroll, Francis Edwards, Miss Lucile Spencer-Hall, Master Arthur Hauser, Master Edwin Hauser, Master Eric Hauser, Miss Bessie Hays, Miss Bertie Heine, Miss Illa Kahle, Master George Kahle, Dean Langmuir, William C. Macduff, Romeo Manowitch, Arthur Neustadt, Master Franz Obermann, Master Sylvain Ortlieb, Walter Pach, Master Louis Pallay, Master J. Pfieffenscheider, Max Reich, Master Howard Reiling, Miss Carola Seitz, Master G. Herbert Semler, Master Albert Stern, Master Albert Trageser, Master Robert Toedt, Master William Zinser. Of the boys, young Obermann possesses most virtuosity, playing the long Vitali Chaconne without the notes and with much spirit. Little Irma Williams-Proschwitzky played the solo in the Bach-Gounod "Ave Maria," the entire class of thirty players uniting in this, and showed that she, too, has much talent and good memory.

Another ensemble number, enlisting six players, was Hermann's Canzonetta, played by Masters Obermann, Ortlieb, Toedt, Pallay, Hauser and Irma Williams. Master Robert Toedt played well, his number being a Nardini Sonata, in which he showed excellent tone and bowing. The other solo players were Louis Pallay, Sylvain Ortlieb, Wm. C. Macduff, the latter young man playing the difficult Adagio from the Bruch Concerto in G minor; this he did with real feeling, correct intonation, and most musically.

Mr. Hauser played all the piano accompaniments and directed the ensemble numbers, Miss Grace Trageser playing the piano part.

A good sized audience attended, and showed by their close attention that they were much interested. Mr. Hauser has certainly a class of much present and still more future promise, and the showing made can well rejoice the hearts of the parents.

#### Good Engagements Secured by the American School of Opera Students.

CECILIA QUINN, for the Morrissey English Opera Company, at the Grand Opera House; Sinclair Gore, for the same organization; Walter Wheatley, as leading tenor for Terrace Garden; Zetti Kennedy, for the Robinson Opera Company, at the New Star Theatre; Andreas Schneider, basso, and Freda Busing, for the William G. Stewart Opera Company, at the Providence Opera House, Providence, R. I.

Madison Smith, for the Castle Square Opera Company, at the Boston Music Hall, Boston, Mass., and Edna Stern, leading contralto for the Grand Opera House.

ANNA BUSSERT RETURNS.—This charming singer returns from her month's tour with Herbert's Orchestra fairly well covered with honors, and THE MUSICAL COURIER will later reprint some of the very flattering press notices she received. She leaves for European study this summer, on the 24th of this month, and her friends will look forward to hearing her on her return.

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CINCINNATI May 10, 1902.

THE season of closing exercises of the music schools is on and henceforth will be as thick as blackberries on a bush. There will be a brief intermission next week on account of the biennial May Festival.

On Thursday evening, May 8, Miss Dell M. Kendall, mezzo soprano, of the Mme. Tecla Vigna vocal school, was heard in a song recital at the Aeolian Hall, presenting the following program:

Tannhäuser Overture.....	Wagner
Aria from Tannhäuser, Elizabeth's Prayer.....	Wagner
With Aeolian pipe organ accompaniment.	
Oh! Had I Jubal's Lyre.....	Händel
Woman's Love.....	Schumann
Seit ich ihn gesehen.	
Er der Herrlichkeit von Allen.	
Ich kann's nicht fassen, nicht glauben.	
Du Ring an meinen Finger.	
Heilt mir, ihr Schwestern.	
Süßer Freund, du blickest mich verwundert an.	
An meinem Herzen, an meiner Brust.	
Nun hast du mir den ersten schmerz gethan.	
Scherzo Brillante.....	Wollenhaupt
Le Ruisseau.....	Wollenhaupt
Pianola.	
The Wooing.....	Sievering
Merry, Merry Lark.....	Nevin
Auf Wiedersehen.....	Cole
The Maidens of Cadiz.....	Tosti
Aria from Cenerentola, Nacqui all affano, al pianto.....	Rossini
Rondo, Non piu mesa, accanto al fuoco.	

Miss Kendall's voice has both lyrical and dramatic quality. She sings with a good deal of intelligence and poetic expression, and is altogether a bright example of Miss Vigna's correct methods of vocalization and vocal teaching. Miss Kendall's intention is to devote herself to a concert career.

Vocal—	
Bring Her Again to Me.....	Hastings
My Love Will Come.....	de Koven
Vocal—	
Could I.....	Tosti
Sing to Me.....	Denza
Vocal—	
My Little Love.....	Hawley
A Dream of Paradise.....	Gray
Vocal—	
Aria, With Verdure Clad.....	Haydn
A Song of Sunshine.....	Thomas
Piano—	
Aufschwung.....	Schumann
Mazurka.....	Saint-Saëns
	Lena Benz.

Vocal—	
Calm as the Night.....	Bohm
Good Night.....	Mascheroni

William Arnold.

Vocal—	
Rose Dark the Solemn Sunset.....	Hastings

Summer..... Chamade

Vocal—	
Lullaby, Jocelyn.....	Godard

I Will Extol Thee..... Costa

Vocal—	
Fantaisie, Impromptu.....	Chopin

Tarantelle..... Nicode

Vocal, Aria, Joan of Arc.....	Bembridge
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Mrs. Lerch.

Vocal, All Praise to oGd.....	Wagner
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Mrs. Lerch, Mrs. Rose Pitton Kabbes, William A. Beck and Mr. Lerch.

Mr. Lerch is one of the most conscientious and painstaking of teachers. His success is being demonstrated in the growing number of his pupils, who are a credit to him and to his methods of teaching.



Richard Schlinorn presented some of his advanced pupils on the violin in a recital on Saturday evening, May 3, in Steinway Hall. They were assisted by Miss Mazie Homan, pianist, and Miss Irene Clarke, contralto, in the following program:

Miss Mazie Homan, piano; Miss Irene Clarke, contralto;	
Miss A. Hill, Mrs. C. Crumb, Miss M. Brand and Miss M. Harall, accompanists.	

Fantaisie, Trovatore.....	Singelée
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Master Carl Crumb.

Concerto No. 5.....	De Bériot
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Miss Else Fritsch.

Sonata in D minor.....	Rust
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Miss Pauline Dittrich.

Kammenoi-Ostrow.....	Rubinstein
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Miss Mazie Homan.

Sonata in G minor.....	Tartini
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John Hoffmann.

Swedish Dances.....	Bruch
---------------------	-------

Malcolm Dunsmore.

Disappointment.....	Harris
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Selection.....

My Heart Ever Faithful.....	Bach
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Violin obligato, Mr. Dunsmore.

Miss Irene Clarke.

Koi Nidrei.....	Bruch
-----------------	-------

Miss Jeannette Peterson.

Fantaisie Impromptu.....	Chopin
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Miss Mazie Homan.

Ballade et Polonaise.....	Vieuxtemps
---------------------------	------------

Miss Jessie Jay.

Miss Else Fritsch is a wee bit of a girl of fourteen or fifteen, and for her age displayed an extraordinary facility of execution. The most advanced pupil is Miss Jessie Jay, whose matured playing was that of an artist.



Arthur J. H. Barbour, professor of organ at the Cincinnati Conservatory of Music, gave a most instructive and artistic recital on Thursday, May 8. The program was chosen from compositions of the French and Belgian schools of organ literature. The old baronial hall of the Conservatory was filled with a cultured audience.

Between the numbers Mr. Barbour gave interesting synopses and analyses, which were greatly enjoyed by the large and enthusiastic audience.

During the summer term, Mr. Barbour will lecture on "Church Music in America."

Mr. Barbour's organ recital at the Conservatory of Music during the past week embraced the following program:

French and Belgian Composers.	
Andantino, G minor.....	César Franck
Pastorale, E major.....	Clausmann
Absoute (Absolution).....	Th. Salomé
Grand Chœur, D major.....	H. Deshayes

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<i>Ecce Panis Angelorum</i>	A. Guilmant
<i>Finale from Sixth Sonata, Adagio, B major</i>	A. Guilmant
<i>Verset de Procession</i>	Leon Boellmann
<i>Benediction Nuptiale</i>	Baron F. de la Tombelle
<i>Toccata</i>	Baron F. de la Tombelle

The ball of recitals covering the closing exercises at the College of Music has been set rolling, and this evening a program of Mozart compositions was offered by pupils of Signor Albino Gorno and Signor Romeo Gorno in the Odeon as follows:

First Movement from Quartet in E flat, for piano and strings.  
Clarence Adler, piano; Fred Hammer, violin; J. Alfred Schehl, viola; Ralph Wetmore, 'cello.

Duet for two pianos, Theme and Variations in F major.  
(Transcribed for two pianos by Rheinberger.)  
Octavia Stevenson and Maud Harrell.

Aria, The Wretch Thou Knowest (from Don Juan).  
Katherine Klarer.

Duet for two pianos, First Movement from Sonata in F major.  
(Second piano part by Grieg.)  
Walter Esberger and Ada Zeller.

First Movement from D minor Concerto.  
With second piano accompaniment.  
Clarence Adler.

Piano and Violin—  
Theme and Variations.  
Allegro, from Sonata in F major.  
Ada Zeller and Bertha N. Roth.

Piano solo, Rondo from D major Sonata.  
Emma Beiser.

Duet for two pianos, Allegro, from Quintet for piano and wind instruments.  
(Transcribed for two pianos.)  
Emma Beiser and Mary L. Akels.

Recitative and duet, What Is This I Behold?  
Katherine Klarer and J. Wesley Hubbell.

Trio for piano, clarinet and viola.  
Gertrude Dalton, John Schuett and Ralph Wetmore.

Miss Rose Cecilia Shay has been selected by the manager to be the prima donna of a new summer opera company which will appear at the Grand Opera House in New York and in Boston for a twelve weeks' season. Among the operas to be sung are "Faust," "Rigoletto," "Mignon," "The Bohemian Girl" and several others of the same character. Miss Shay, no longer being hampered by bad management, may meet with greater success in her attempt at grand opera in English than heretofore, and her Cincinnati friends will doubtless watch the new venture with interest.

Many of the distinguished critics of the country are expected to be present at the May festival.

J. A. HOMAN.

#### Nahan Franko.

**N**AHAN FRANKO, the well-known concertmeister, of the Metropolitan Opera House Orchestra, in this city, left here for Europe on the Graf Waldersee, with his wife, on May 20, to be gone until November. He will conduct orchestra concerts in several places in Germany.

His former engagement at the West End Hotel, Long Branch, for the summer could not be accepted this year, as the terms insisted upon the playing of dance music every night in the hotel parlor for the purpose of giving the guests and their little children a chance to dance. Mr. Franko could not accept any such engagement, and this summer Mr. Henry Schmitt will have charge of the music and furnish the requisite dance music there, thus preparing himself and his players for the coming season of the Philharmonic Society. One of the best means of securing a proper bowing and rhythm, particularly for the modern works of Richard Strauss, &c., is to play dance music during the summer.

**N**OTICE.—High class bands or orchestras en route by Pittsburg desired for sacred music at the great popular Sunday evening gatherings in leading parks, in charge of Rev. S. Edward Young, chaplain, Actors' Church Alliance, Pittsburg, Pa.

## Boston Music Notes.



BOSTON, MASS., MAY 10, 1902.

**M**ISS PRISCILLA WHITE, who has charge of the department of music at Lasell, has a number of promising pupils, not only there, but at the Pierce Building, where she has one of the handsomest studios of the city. Miss Marion Bate, whose voice is of rare beauty, and whose vocal studies have been entirely under Miss White, gave a recital at Lasell recently, making a great success. The audience really went wild with enthusiasm and unanimously exclaimed over the beauty and range of her voice, the wonderful dramatic and emotional given by the requirements of the different numbers, as well as the power of original conception which she evinced. Miss Bate undoubtedly has a brilliant future, for her voice possesses so many charming qualities, which, added to an artistic temperament, will go far to place her among the professional singers who make successes.

Another pupil of Miss White's, Lester Kyle, made a decided success in the Radcliffe operetta given at the Tremont Theatre for the benefit of the Crippled Children's Home. The song, "The Scarlet Cap," was interpolated for Miss Kyle and proved all that was expected of it. Miss Kyle is the leading soprano at the First Methodist Episcopal Church in Somerville.

Among the pupils who have positions in church choirs is Miss Agnes Flaherty, who has just been engaged by St. John's Episcopal Church at Newtonville. Miss Emma Mae Chisholm, who possesses a beautiful contralto voice, sings in Methodist churches all through New England; sometimes in two different churches on a Sunday. Her singing is considered a great power, and she is literally in constant demand.

It is probable that Miss White will give a recital with her pupils early in the coming season, when some of these promising young women will be heard.

Among the soloists who have been engaged for the coming music festival at Concord, N. H., are Mrs. Caroline Shepard and Arthur Beresford, of this city.

Miss Luella Fry, pupil of H. Carleton Slack, sang recently at Highlands Club house. Her numbers were Cavatina from "Queen of Sheba" (Plus grand dans son obscurite), Gounod, and "On the Wild Rose Tree," Rotoli. Miss Fry is a resident of West Roxbury, and her singing, to those not familiar with the sweetness of her voice, was a delightful surprise, as they were hardly prepared for the great triumph she made. Her voice is one of peculiar sweetness and of great promise. The Cavatina she rendered with marked ease that would have done credit to an artist of much wider experience.

Herbert Johnson is to be the tenor for the ensuing year at King's Chapel, under the direction of B. J. Lang.

Carl Sobeski announces a students' recital at Huntington Chambers Hall for the 20th.

Stephen Townsend has been engaged as musical director at Trinity Congregational Church, Gloucester.

A recital by Miss Annie F. Hardy, pupil of the Faletti Pianoforte School, assisted by ensemble classes, will be given at Huntington Chambers Hall, Wednesday evening, May 14.

At the New England Conservatory of Music, Friday afternoon, May 9, at 2:30 o'clock, a recital was given by the orchestral class, G. W. Chadwick conductor, and advanced students.

At the annual meeting of the Cecilia Society, held in Pilgrim Hall, Thursday evening, May 8, officers and directors for the ensuing year were elected: President, Arthur Foote; vice-president, Francis A. Shove; clerk, Edward A. Studley, Jr.; treasurer, Edward C. Burrage; librarian, George H. Rose; directors, Henry C. Baldwin, Arthur Astor Carey, George O. G. Coale, Francis H. Peabody; trustee for two years, William P. Blake.

The music department of Harvard College has accepted plans for the erection of a music building, which will probably be erected on Holmes Field and will cost \$75,000. It will be built of red brick, with white limestone trimmings. On the ground floor there will be classrooms and studies, and on the second floor will be the library, practice rooms and a large concert hall equipped with a pipe organ. J. H. Choate, '97; W. K. Brice, '96, and D. H. Morris, '96, have been appointed a committee to collect the necessary money for the erection of the building.

The Pop concerts will commence in Symphony Hall Monday evening, with Max Zach as conductor. For the opening concert an interesting program has been arranged.

The second in the series of song and opera recitals which are being given in Huntington Chambers Hall by pupils of the Emma Howe Vocal School took place on Thursday evening. The program was divided into three parts. The first was a song recital by Miss Leveroni, and this was followed by Act 2, scene 1, of Verdi's "Aida," the title role being assumed by Mrs. Almy and Amneris by Miss Wheeler. The last act of Vaccai's "Romeo and Juliet" was given with Miss Leveroni as Romeo and Miss Maud Abramson as Juliet.

Mme. de Berg Loigren will give a pupils' recital in Huntington Chambers Hall on Tuesday evening, May 27.

The Thursday Morning Club enjoyed a luncheon at Hotel Somerset on Saturday, April 26, after which a song recital was given by Francis Rogers. Mrs. Wilkinson was the accompanist.

Miss Marion Bate sang at the Keene Choral Club concert in South Boston on Wednesday night.

At the recent musicale given in Charlestown by the Norumbega Woman's Club, Arthur Gers played "Liebesraum," by Liszt, and "Valse Brillante," by L. van Dam.

**Russell's Schubert Vocal Society.**—This prominent Newark Club presented Buck's "The Light of Asia" on May 7, to a full house at the Krueger Auditorium, with these soloists: Shanna Cumming, soprano; Dudley Buck, Jr., tenor, and Herbert Witherspoon, baritone. Louis Arthur Russell conducted, as usual, and the concert must be set down as one of the most successful in the history of the society. Mr. Russell has been appointed organist and director of Peddie Memorial Church, in place of the Messrs. Sauvage, director and organist, respectively.



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# Symphony Season, 1901-2.

We republish herewith the list of compositions given during the season of 1901-2 by four renowned conductors. They offer a very interesting study of comparisons, and it must be remembered that the season of Gericke and Thomas extends about half of the year, while the concerts of Arthur Nikisch that are herewith covered represent ten regular Philharmonic concerts in Berlin and the benefit performance in that city, and do not embrace the many concerts conducted by Arthur Nikisch in other cities of Europe, such as the regular season of Hamburg and Hanover, and the traveling concerts of the Berlin Philharmonic Orchestra, which extend over the Continent, and also concerts which are conducted by Arthur Nikisch in London.

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## BERLIN PHILHARMONIC LIST.

Arthur Nikisch, Conductor.

Elaine and Lancelot (symphonic poem).....	Averkamp
Overture, Coriolanus.....	Beethoven
Piano Concerto, No. 5, E flat major.....	Beethoven
Symphony No. 8, F major.....	Beethoven
Symphony No. 6, F major.....	Beethoven
Symphony No. 3, Eroica.....	Beethoven
Symphony No. 5, C minor.....	Beethoven
Violin Concerto, D major, op. 61.....	Beethoven
Fantastic Symphony, op. 14.....	Berlioz
Overture, Benvenuto Cellini.....	Berlioz
Overture, Roman Carnival.....	Berlioz
Symphony No. 1, C minor.....	Brahms
Concerto No. 1, G minor, Violin.....	Max Bruch
Overture, Abenceras.....	Cherubini
Tragic Symphony, C major.....	Draeseke
Vorspiel to Cain.....	d'Albert
Overture, Carnival.....	Dvorák
Concerto for Piano, A minor.....	Grieg
Barbarossa Symphony.....	Hausegger
Symphony, G major.....	Haydn
Symphony N. 2, E minor.....	Hans Huber
Overture, Calm Sea.....	Mendelssohn
Aria from Titus.....	Mozart
Aria.....	Mozart
Piano Concerto, C minor.....	Rubinstein
Piano Concerto, D minor.....	Rubinstein
Violin Concerto, op. 70.....	Schillings
C major Symphony.....	Schubert
Symphony, op. 52 (Overture, Scherzo and Finale).....	Schumann
Death and Apotheosis.....	Richard Strauss
Also Sprach Zarathustra.....	Richard Strauss
Piano Concerto, B minor, op. 23.....	Tchaikowsky
Suite No. 3, for Orchestra.....	Tchaikowsky
Symphony No. 6, Pathétique.....	Tchaikowsky
Aria from Hamlet.....	A. Thomas
Symphonic Poem, There Were Two King's Children.....	Volbach
Symphony, D minor.....	Volkmann
Overture, Flying Dutchman.....	Wagner
Overture, Tannhäuser.....	Wagner
Siegfried Idyll.....	Wagner
Vorspiel, Tristan and Isolde.....	Wagner
Aria from Euryanthe.....	Weber
Overture, Euryanthe.....	Weber
Overture, Oberon.....	Weber

## CHICAGO ORCHESTRA LIST.

Theodore Thomas Conductor.

*Concerto for Violoncello, op. 20.....	d'Albert
Symphony No. 1.....	C. P. E. Bach
Suite (Overture), No. 3 (2).....	J. S. Bach
*Suite No. 4.....	J. S. Bach
Bourree I. and II. Gavotte. Réjouissance.	
Music to Goethe's Egmont, op. 84, with the connecting poem Egmont, arranged from Goethe's tragedy by Dr. Mosengel.....	Beethoven
Overture, Leonore, op. 72, No. 3.....	Beethoven
Overture, Prometheus, op. 43.....	Beethoven
Scene and Aria, Ah! Perfido, op. 46.....	Beethoven
Symphony N. 2, op. 36.....	Beethoven
Larghetto from the above.	
Symphony No. 3, Eroica, op. 55.....	Beethoven
Symphony No. 5, op. 67.....	Beethoven
Symphony No. 6, Pastoral, op. 68.....	Beethoven
Symphony No. 7, op. 92.....	Beethoven
Symphony No. 8, op. 93.....	Beethoven
March, Marocaine.....	Berlioz
Overture, King Lear, op. 4.....	Berlioz
Overture, Le Carnaval Romain, op. 9.....	Berlioz
Les Troyens.....	Berlioz
*Recitative, The Greeks Have Disappeared. *Aria, Unhappy King.	
Symphonic Fantastique, op. 14 A.....	Bizet
Allegretto Vivace, from Suite Romana.....	Brahms
Overture, Academic Festival, op. 80.....	Brahms
Serenade No. 1, op. 11.....	Brahms
Symphony No. 2, op. 73 (2).....	Brahms
Symphony No. 4, op. 98.....	Brahms
Scotch Fantasia, for violin, op. 46.....	Bruch
Concerto for Piano, No. 2, op. 21.....	Chopin

*Overture, Mein Heim, op. 62.....	Dvorák
Slavonic Rhapsody, op. 45, No. 3.....	Dvorák
Symphony No. 5, From the New World, op. 95.....	Dvorák
*Overture, Cockaigne, op. 40 (2).....	Elgar
*Variations, op. 36 (2).....	Elgar
*Tema con Variazioni, op. 32.....	Foote
*Morceau Symphonique, from Rédemption.....	Franck
Symphonic Poem No. 2, Le Chasseur Maudit.....	Franck
*Sonate, Pian e Forte (2).....	Gabrieli
*Canzon à 6.....	Gabrieli
*Ouverte Solennelle, op. 73 (2).....	Glazounov
*Ruses d'Amour, op. 61 (2).....	Glazounov
Iphigenia in Aulis.....	Gluck
Overture (Wagner version).....	Gluck
*Recitative and Aria, Diane, Impitoyable.	Gluck
Orpheus.....	Gluck
Dance of the Happy Spirits.	Gluck
*Scenes from Act I.	Gluck
*Recitative, O My Consort.	Gluck
*Aria, Can I Bear This Anguish?	Gluck
Concerto for Violin, op. 8.....	Goldmark
*Symphony No. 2, op. 35.....	Goldmark
Concerto for Piano, op. 16.....	Grieg
Suite, Peer Gynt, No. 1, op. 40.....	Grieg
*Symphony No. 2, The Four Seasons, op. 30.....	Hadley
Jephthah.....	Händel
*Recitative, Deeper and Deeper Still.	Händel
*Aria, Waft Her, Angels.	Händel
Largo (2).....	Händel
Water Music.....	Händel
*Overture.	Händel
*Hornpipe.	Händel
*Allegro.	Händel
*Symphony, E flat (B. & H. Ed., No. 1).....	Haydn
*Theme and Variations, Kaiser Franz.....	Haydn
HISTORICAL SERIES—SIX PROGRAMS.	
I.	
Sonate, Pian e Forte.....	Gabrieli
Canzon à 6.....	Gabrieli
King Arthur.	Purcell
Trumpet Tune.	
Air, Ye Blust'reng Brethren of the Skies.	
The Grand Dance (Chaconne).	
Castor et Pollux.....	Rameau
Gavotte.	
Tambourin.	
Air Gai.	
Water Music.....	Händel
Overture.	Händel
Hornpipe.	Händel
Allegro.	Händel
Overture No. 3, D major.....	J. S. Bach
Symphony No. 1, D major.....	C. P. E. Bach
Recitative and Aria, Diane, Impitoyable, from Iphigenia in Aulis.....	Gluck
Symphony, E flat (B. & H. Ed., No. 1).....	Haydn
II.	
Symphony, C major (Köchel, 55).....	Mozart
Concerto for Violin, No. 8, Gesangscene, op. 47.....	Spoehr
Overture, Der Freischütz.....	Weber
Symphony No. 8, B minor (Unfinished).....	Schubert
Variations and March, from Suite, op. 113.....	Lachner
Overture, Prometheus, op. 43.....	Beethoven
Scene and aria, Ah! Perfido, op. 46.....	Beethoven
Symphony No. 3, Eroica, E flat, op. 55.....	Beethoven
Music to Goethe's Egmont, op. 84.....	Beethoven
With the connecting poem, Egmont, arranged from Goethe's tragedy by Dr. Mosengel.....	
Overture, scherzo, A Midsummer Night's Dream, op. 61.....	Mendelssohn
Overture, Melusina, op. 32.....	Mendelssohn
Concerto for piano No. 2, F minor, op. 21.....	Chopin
Symphony No. 3, Rhinen, E flat, op. 97.....	Schumann
Symphonic Fantastique, op. 144.....	Berlioz
Symphonic Poem, No. 2, Tasso, Lamento e Trionfo.....	Liszt
Vorspiel, Lohengrin.....	Wagner
Vorspiel, Die Meistersinger.....	Wagner
Symphony No. 4, E minor, op. 98.....	Brahms
Concerto for Piano, No. 2, G minor, op. 22.....	Saint-Saëns
Symphony No. 6, Pathetic, B minor, op. 74.....	Tchaikowsky
Vorspiel to Hänsel and Gretel.....	Humperdinck
Liedje Symphonie, La Forêt Enchantée, op. 8*.....	d'Indy
Variations and March from Suite, op. 113*.....	Lachner
Symphonic Poem No. 2, Tasso, Lamento e Trionfo.....	Liszt
Symphonic Poem, No. 3, Les Préludes.....	Liszt
Overture, Phèdre.....	Massenet
Concerto for violin, op. 64.....	Mendelssohn
Music to A Midsummer Night's Dream.....	Mendelssohn
Overture, op. 21.	
Wedding March, Scherzo, op. 61.	
Overture, Melusina, op. 32.....	Mendelssohn
Symphony, C major (Köchel 551).....	Mozart
Menuetto from Symphony, E flat (Köchel 543).....	Mozart
King Arthur.	Purcell
Trumpet Tune.*	
Air, Ye Blust'reng Brethren of the Skies.*	
The Grand Dance (Chaconne).*	
Castor et Pollux.....	Rameau
Gavotte.*	
Tambourin.*	
Air Gai.*	
Suite, Scheherazade, op. 35.....	Rimsky-Korsakow
Symphony No. 2, Antar, op. 15*.....	Rimsky-Korsakow
Concerto for piano, No. 4, op. 70.....	Rubinstein
Concerto for piano, No. 2, op. 22.....	Saint-Saëns
Symphonic Poem, No. 4, La Jeunesse d'Hercule, op. 50*.	Saint-Saëns
Entr'acte, B flat, from music to Rosamunde.....	Schubert
Symphony No. 8, op. 93.....	Schubert
March, op. 40, No. 1.....	Schubert
Symphony No. 3, Rhinen, op. 97.....	Schumann
Symphony No. 4, op. 120.....	Schumann

\*N. B.—Works marked \* were presented for the first time.

Two Legends from the Kalevala (2).....	Sibelius
Concerto for violin, Gesangscene, No. 8, op. 47.....	Spoehr
Love Scene from Feuerzauber (2).....	R. Strauss
Vorspiel to Act I, Guntram.....	R. Strauss
Tone Poem, Macbeth, op. 23*.....	R. Strauss
Tone Poem, Don Juan, op. 20 (2).....	R. Strauss
Tone Poem, Ein Heldenleben, op. 40.....	R. Strauss
Suite, Ein Märchen (Pohádka), op. 16 (2).....	Suk
Concerto for Piano, No. 1, op. 23.....	Tchaikowsky
Recitative, So Wills the Lord, Jeanne d'Arc.....	Tchaikowsky
Aria, Farewell, Ye Mountains*.....	Tchaikowsky
Marche Slave, op. 31.....	Tchaikowsky
Overture, 1812, op. 49.....	Tchaikowsky
Symphony No. 2, op. 17*.....	Tchaikowsky
Symphony No. 6, Pathetic, op. 74.....	Tchaikowsky
Die Göttterdammerung.....	Wagner
Siegfried's Death Music.	
Final Scene.	
Die Meistersinger von Nürnberg.....	Wagner
Vorspiel (3).....	
Trial songs—	
An stillen Herd.*	
Fanget an!	
Ride of the Valkyries, Die Walküre.....	Wagner
Vorspiel (2), Lohengrin.....	Wagner
Good Friday Spell, Parsifal.....	Wagner
Funeral Procession and Glorification.	
Overture, Rienzi.....	Wagner
Recitative and aria, Gerechter Gott.	Wagner
Overture, Tannhäuser.....	Wagner
Tristan and Isolde.....	Wagner
Prelude and Isolde's Love Death.	
Siegfried in the Forest, Tone Poem from Siegfried*.....	Jungnickel
Fragment from Das Rheingold (2).....	Thomas
Fragment from Tannhäuser.....	Thomas
Overture to Der Freischütz.....	Weber
Overture to Oberon.....	Weber
Overture to Preciosa.....	Weber
Invitation to the Dance (2).....	Weber-Weingartner
Capriccio, op. 13.....	Weidig
Symphony No. 2, op. 29*.....	Weingartner
Fantaisie for violin, Faust*.....	Wieniawski

## BOSTON SYMPHONY LIST.

William Gericke, Conductor.

Works marked with an asterisk were given for the first time in Boston. Works marked with a dagger were given for the first time anywhere.	
Concerto in F major, No. 2, for trumpet, flute, oboe, violin, with accompaniment of two violins, viola, 'cello and harpsichord, as arranged by Felix Mottl*.....	J. S. Bach
Symphony in D major, No. 2, op. 36.....	Beethoven
Symphony in F major, No. 6, Pastoral, op. 68.....	Beethoven
Symphony in A major, No. 7, op. 92.....	Beethoven
Symphony in F major, No. 8, op. 93.....	Beethoven
Overture, Leonore, No. 3, op. 72.....	Beethoven
Overture to Egmont, op. 84.....	Beethoven
Overture to The Dedication of the House, op. 124.....	Beethoven
Aria, Ah! Perfido, op. 65.....	Beethoven
Minuet of Will-o'-the-Wisps, Ballet of Sylphs and Rákóczy	
March, from The Damnation of Faust.....	Berlioz
Symphony in D major, No. 2, op. 73.....	Brahms
Symphony in E minor, No. 4, op. 98.....	Brahms
Overture, Academic, op. 80.....	Brahms
Serenade in D major, No. 1, op. 11.....	Brahms
Concerto in A minor, for violin and 'cello, op. 102.....	Brahms
Love Songs for quartet and piano, op. 52.....	Brahms
Symphony in B flat major, No. 5*.....	Bruckner
(Burmeister: See Liszt.)	
Overture, Melpomene.....	Chadwick
Viviane, Symphonic Poem, op. 5*.....	Chausson
Overture to Medea.....	Cherubini
Concerto in E minor, for piano and orchestra, op. 11.....	Chopin
Onaway, Awake, Beloved! (from Hiawatha's Wedding Feast).....	Coleridge-Taylor
Slavonic Rhapsody in D major, op. 45, No. 1.....	Dvorák
Legends, Nos. 1, 2, 3, 4, op. 59.....	Dvorák
Overture, Husitska, op. 67.....	Dvorák
Overture, Cockaigne.....	Elgar
(Gericke: See Rubinstein.)	
Suite from the Ballet, Raymonda, op. 57a.....	Glazounoff
Ouverture Solennelle, in D major, op. 73.....	Glazounoff
Concerto Romantique, for violin and orchestra.....	Godard
Symphony in F major, op. 9.....	Gotz
Symphony No. 1, Rustic Wedding.....	Goldmark
Concerto in A minor, for violin and orchestra, op. 28.....	
Overture, Penthesilea, op. 31.....	Goldmark
Overture, In the Spring, in A major, op. 36.....	Goldmark
Concerto in A minor, for piano and orchestra, op. 16.....	Grieg
Song, Im Kahn.....	Grieg
Barbarossa, Symphonic Poem in three parts*.....	Hausegger
Symphony in D major (B. & H., No. 2).....	Haydn
Symphony in C major (B. & H., No. 7).....	Haydn
First two movements from Moorish Rhapsody (Tarifa, Tangier).....	Humperdinck
Symphony on a Mountain Air, for orchestra and piano, op. 25*.....	d'Indy
First movement from the Hungarian Concerto for violin and orchestra, op. 11.....	Joachim
Symphonic Variations (In Memory of Brahms).....	Koessler
Concerto for 'cello and orchestra.....	Lalo
Symphonic Poem No. 7, Festklänge.....	Liszt
Episode No. 2, from Lenau's Faust (Scene in the Tavern), Mephisto Waltz.....	Liszt
Concerto Pathétique, for piano and orchestra.....	Liszt
(Arranged and orchestrated by Richard Burmeister*)	
Dance of Death, a paraphrase of the Dies Irae, for piano and orchestra*.....	Liszt
Fantaisie on Hungarian Folktales, for piano and orchestra.....	Liszt
Two Poems for Orchestra, Avant que tu ne t'en ailles, Verlaine; Villanelle du Diable, Rollinat*.....	Loeffler</

Symphony, Jupiter (K. 551)	Mozart
Overture to Don Giovanni	Mozart
Symphony in F major, No. 3, In Walde, op. 153	Raff
Concerto in D minor, No. 4, for piano and orchestra, op. 70	Rubinstein
Nos. 8, 9, 10, 11, from the Ballet, The Vine (new orchestration by Wilhelm Gericke)†	Rubinstein
Symphony in C minor, for orchestra and organ, No. 3, op. 76	Saint-Saëns
Concerto in B minor, for violin, No. 3, op. 61	Saint-Saëns
Symphonic Prologue to Sophocles' Oedipus Rex, op. 11*	Schillings
Unfinished Symphony in B minor	Schubert
Symphonic Variations on the Choral, Wer nur den lieben Gott lässt walten, op. 24	Georg Schumann
Symphony in B flat, No. 1, op. 38	Robert Schumann
Symphony in D minor, No. 4, op. 120	Robert Schumann
Overture to Byron's Manfred	Robert Schumann
Concert Piece for Piano and Orchestra, op. 91	Robert Schumann
Song, Waldgespräch	Robert Schumann
Concerto in A minor, for violin and orchestra, No. 8; Scena Cantante, op. 47	Spohr
Tone Poem, Ein Heldenleben, op. 40	R. Strauss
Love Scene from the opera Feuersnot	R. Strauss
Song, Serenade	R. Strauss
Symphony in C, No. 1, op. 12*	Tancreff
Symphony, Manfred, after Byron's poem, op. 98	Tschaikowski
Symphony Pathétique, in B minor, No. 6, op. 74	Tschaikowski
Francesca da Rimini, orchestral fantaisie after Dante, op. 32	Tschaikowski
Overture in E flat major, 1812, op. 49	Tschaikowski
Concerto in B flat minor, for piano and orchestra, No. 1, op. 23	Tschaikowski
Concerto in A minor, No. 5, for violin and orchestra, op. 37	Vieuxtemps
Overture to Richard III, op. 68	Volkmann
Rienzi, scene, Just God! and aria, My Life Fades in Its Bloom	Wagner
Overture, The Flying Dutchman	Wagner
Overture, Bacchanale and Scene between Tannhäuser and Venus, from the first act, Paris version	Wagner
Prelude, Die Meistersinger	Wagner
Walther's Prize Song, Die Meistersinger	Wagner
Sachs' Monologue, Wahn! Wahn! Ueberall Wahn, from Act III, Die Meistersinger	Wagner
Siegmund's Love Song, Die Walküre	Wagner
Siegfried's Parting from Brunnhilde, Götterdämmerung	Wagner
Siegfried's Death, Götterdämmerung	Wagner
Funeral March, Götterdämmerung	Wagner
Closing Scene, Götterdämmerung	Wagner
Good Friday Spell, Parsifal	Wagner
Overture, Der Freischütz	Weber
Scena and aria, Ocean! Thou Mighty Monster, from Oberon. Weber Spring Song	Weil

## NEW YORK PHILHARMONIC LIST.

Emil Paur, Conductor.

Prelude, Choral and Fugue	Bach-Abeit
Second Violin Concerto, E major	Bach-Abeit
Overture, Leonora, No. 2	Beethoven
Fidelio Overture	Beethoven
Symphony No. 5, C minor, op. 67	Beethoven
Symphony No. 1, C major, op. 21	Beethoven
Symphony No. 9, D minor, op. 125	Beethoven
Symphony No. 1, C minor, op. 68	Brahms
Dramatic Tone Poem for contralto, The Sisters (Tennyson)	Burmeister
Aria, Unis de la plus tendre en force (from Iphigénie en Tauride)	Gluck
Symphony, The Seasons	Hadley
Symphonic Poem, Barcarolla	Hanssler
Symphony, G major, No. 13 (B. & H. ed.)	Haydn
Song, Die Drei Zigeuner	Liszt
Totentanz, Paraphrase for piano and orchestra	Liszt
A Faust Symphony, in three characters (after Goethe)	Liszt
Concerto for Violin, E minor, op. 64	Mendelssohn
Symphony, C major (Jupiter)	Mozart
Concerto for Piano, D minor, op. 70	Rubinstein
Concerto for Cello, A minor, op. 33	Saint-Saëns
Concertstücke for Piano, G major, op. 27	Schumann
Symphonic Prologue to Sophocles, King Odipus (new)	Schillings
Legend from Kalevalo (Lemminkainen Journeys Home, ward) (new)	Sibelius
Love Scene from Song Poem, Feuersnot (new)	Richard Strauss
Aria from Guntram	Richard Strauss
Death and Transfiguration (symphonic poem)	Richard Strauss
Suite, A Fairy Tale, op. 16	Suk
Fantasy Overture, Hamlet, op. 67	Tschaikowski
Symphony No. 6, B minor (Pathétique)	Tschaikowski
Fugue for Violin	Tartini
Huldigung March	Wagner
Prelude and Glorification from Parsifal	Wagner
Overture, Euryanthe	Weber

## Hans Barth Bergman.

M ASTER HANS BARTH BERGMAN, protégé of Mrs. A. M. Virgil, took part in an artistic program given at the Waldorf-Astoria on Thursday afternoon at 3:30. The affair was called a "Reception and Picture Musicals" and was given by the New York City Mothers' Club. Little Hans represented "The Childhood of Mozart." Dressed in court attire with a white wig, such as was worn in those days, Hans was transformed into an ideal picture of Mozart, who captivated his audience by his superb playing, which elicited an encore, to which he responded, playing a Chopin waltz.

## LENA DORIA DEVINE

Vocal Instruction.

TEACHER OF  
BLANCHE DUFFIELD, Coloratura Soprano;  
MARY LOUISE GEHLE, Contralto;  
LOUISE TOMPKINS, Soprano;  
FRED'K BUTTERFIELD ANGELL, Baritone.  
And other prominent singers now before the public.

136 Fifth Avenue, NEW YORK.

## Vittorio Carpi.

S IG. VITTORIO CARPI'S "Voice Rectifier" is continuing to earn appreciative endorsements. Here is another:

It gives me much pleasure to add my testimony in favor of Signor Carpi's "Voice Rectifier." After having learned under his direction how to use it, I had the most gratifying and surprising results. I heartily endorse its great merit, and consider it an indispensable aid in voice training.

JOHANNA HESS-BURR.

Among Signor Carpi's pupils who have been recently engaged with the Savage Opera Company, Miss Marguerite McKinney and Miss Gertrude Quinlan have been very successful in Chicago in the new opera "The Sultan of Sulu," by Alfred G. Wathall. Miss Mabelle Crawford, who won a great success at the Chicago Mendelssohn Club March 6, was engaged for an important concert at Fort Worth, Tex., on April 28, and for the May musical festival at DeKalb, Ill., at which William Sherwood and Miss Electa Gifford will also appear.

Miss Margaret McKinney has also been engaged to sing at the Daly Theatre in New York in "King Dodo" the role of Angela. Mrs. Harriet Packard has been engaged to sing in grand opera in English at the Grand Opera House in New York, in connection with the James W. Morrissey Opera Company.

Signor Carpi will continue teaching at his school during the summer, as he has many pupils and teachers from other cities who can only study with him during their vacation.

## Herbert Witherspoon.

H ERBERT WITHERSPOON, the popular basso, is about to close the most successful season of his career. The increased demand for and the rise in popular favor of this artist during the past season has been most extraordinary. He has sung in many of the largest cities of the United States and Canada, and has traveled about 25,000 miles, meeting with such invariable success as to leave no doubt about his sterling worth as a singer and artist. With a voice and style peculiarly fitted for oratorio and concert, Mr. Witherspoon has basso cantante of such wide range and color as to bring him equal success in such roles as the "Creation" and "Elijah." From Maine to Colorado and from Canada to Georgia Mr. Witherspoon has met with many successes that were really sensational triumphs, and in almost every instance has been re-engaged for next season.

Manager Henry Wolfsohn has selected this artist as his leading basso for 1902-03, and is now booking extended tours for him all over the country. Mr. Witherspoon has recently sung in Chicago, Belvidere, Ill.; Cleveland and Akron, Ohio; New York, Brooklyn, Newark, N. J., and Baltimore. In the last two places his success was of especial note, as the following comments of the press show:

## "CREATION."

The bass alone had not been heard before in Baltimore, and his success was such as to make him a very desirable addition to the list of singers who are engaged by the society.—Baltimore Sun, May 2.

Mr. Witherspoon achieved a great success, his deep lower notes reminding one of the great Whitely. He sang with the confidence of an old oratorio singer, every note in the gamut appearing to be within easy range of his grand voice. The bass work in the composition is arduous, but it was well discharged by Mr. Witherspoon, whose greatest success was in the recitation, "And God Said, 'Let the Waters,'" with the following air, "Rolling in Foaming Billows." The fine pianissimo measure, "Softly Purling, Gliding On," was artistically given and warmly applauded at its conclusion. In the air, "Straight Open Her Fertile Womb," Mr. Witherspoon gave a fine example of musical declamation, his work being equally effective in Part II., in which he sang the part of Adam.—Baltimore American, May 2.

Of the soloists last evening, first honors go to Herbert Witherspoon, a splendid renderer of the bass part, by reason of his sonorous rich voice and artistic interpretation. In the delivery of the recitative, as well as in the warm rendition of the beautiful arias, he rose to an equal height.—Der Deutsche Correspondent, Baltimore, May 2.

Herbert Witherspoon, the basso, who sang here for the first time, is one of the most satisfactory singers the society has ever engaged. His voice is sonorous and of liberal compass, and he is at all times convincing.—Baltimore News, May 2.

## "LIGHT OF ASIA," BUCK.

The assisting soloists were Miss Shanna Cumming, soprano; Dudley Buck, Jr., tenor, and Herbert Witherspoon, basso. Mr. Witherspoon easily carried off such honors as fell to these singers by reason of his fine voice, whose powerful and resonant tones are pleasing in quality, the admirable art with which he controlled it, the intelligence with which he set forth both the sentiment and the music of his share in the work, particularly noticeable in his stirring recital of the king's reception of the wandering prince, and the ease and finish of his vocalization. During the evening he frequently re-

ceived the merited tribute of well earned and hearty applause.—Newark Evening Sun, May 2.

Mrs. Cumming and Mr. Witherspoon are familiar soloists here. Their work last night added to the previous high estimation in which we held them. The soprano's bright voice gave splendid justice to her arias, while the bass' full, round, finely cultivated tones drew forth merited applause. Mr. Witherspoon was, indeed, in particularly good form, and his ability as a satisfying and competent soloist was at once recognized. He was especially fine in the solo, "But When the King Heard How Siddhartha Came Clad in the Yellow Robe." He sang the aria with dramatic expression and force, which aroused the most honest applause of the evening.—Newark Daily Advertiser, May 2.

## Guenther Kiesewetter's Student Recital.

A VERY interesting student recital was given at Knabe Hall Thursday, May 1, by Guenther Kiesewetter, the well-known musical director, composer and teacher. Twenty of his advanced pupils participated in four branches: Vocal, violin, piano and organ. Vocally the most brilliantly executed numbers were: Shadow Dance ("Dinorah"), Meyerbeer, by Mrs. Edgar P. Foster; Jewel Song ("Faust"), Gounod, by Mrs. Janette Johnson; La Gioconda air (Act IV), Ponchielli, by Mrs. Anna Firman Jack; Aria Rinaldo, Händel, by Miss Nellie Booz, and Narration ("Lohengrin"), Wagner, by Dr. Albert Brown. Violin: Concerto, Mendelssohn, Miss Sylvia Brusselaars. Piano, Sixth Rhapsodie, Liszt, Jas. W. Bleeker; "Rigoletta" Paraphrase, Liszt; Miss Nellie Dixon; A minor Concerto, Schumann (first movement), Bernard Segal. Organ, Sonata No. 1, Mendelssohn, and Toccata and Fugue (D minor), Bach, by Jas. W. Bleeker.

Very promising voices are those of Miss Frances Win-dolph, who sang the "Flower Song" (Faust) Gounod, and Miss Josie Schwartz, "Cavatina" (Freischütz) Weber. The most interesting ensemble number was the "Egmont" overture, Beethoven, for eight hands (two pianos), by Mrs. Caroline Leach, Miss Nellie Dixon, Jas. W. Bleeker and Bernard Segal. A pleasing feature of the recital was the appearance of the youthful pianists, Miss Fanny Deutsch, Master Henry Scharf and Master Chas. Paskow; it was a treat to listen to the rendition of their ensemble and solo work in compositions of Mozart, Heller, Chopin and Pieczonka.

## Miss Margulies to Sail Saturday.

M ISS ADELE MARGULIES, the pianist and teacher, will sail for Europe May 17, and remain abroad about three months, when she expects to return and resume her classes at the National Conservatory of Music. In September she will reopen her studio in Carnegie Hall for her private pupils. As the musical world well knows by this time, Miss Margulies stands in the front rank of pianists who possess pre-eminent gifts as teachers. Her success at the National Conservatory of Music, and as a teacher of private pupils in New York, has added to her fame. Last season, and also this year, Miss Margulies gave a series of chamber concerts at the residence of Mrs. Thurber. At the request of the subscribers she will give a third series next season. As an ensemble player and also as a soloist Miss Margulies' playing denotes the true musician, one born as it were to win the sympathy and arouse the admiration of the discriminating listener.

## Baltimore Sangerfest.

BALTIMORE, May 13, 1902.  
T HE music committee of the Baltimore Saengerfest has offered a prize of \$150 for the best work, to be sung as the prize song in competition for the Kaiser's prize. The competition is open to all countries.



## SOUSA AND HIS BAND

Office: Astor Court Building, New York,  
Twentieth Semi-Annual Tour,  
Route May, 1902.

Wed., 14 Buffalo, N. Y. Matinees, Convention Hall.  
Thur., 15 Dunkirk, N. Y. Evening, Nelson Opera House.  
Fri., 16 Erie, Pa. Evening, Opera House.  
Sat., 17 Youngstown, Ohio. Evening, Colonial Theatre.  
Sun., 18 Columbus, Ohio. Mat. & Eve., Gray's Armory.  
Mon., 19 Detroit, Mich. Mat. & Eve., Lyceum Theatre.  
Mon., 19 Chatham, Ont. Matinees, Evening, Grand Opera House.  
Mon., 19 London, Ont. Matinees, Evening, Grand Opera House.  
Tues., 20 Woodstock, Ont. Matinees, Evening, Drill Hall.  
Wed., 21 Hamilton, Ont. Matinees, Evening, Drill Hall.  
Wed., 21 Toronto, Ont. Matinees, Evening, Massey Hall.  
Thur., 22 Belleville, Ont. Matinees, Evening, Carmen Opera House.  
Thur., 22 Kingston, Ont. Matinees, Evening, The Rink.

May 30 to June 15, Willow Grove, Philadelphia.

June 28 to Sept. 1, Atlantic City.

Sept. 3 to 16, Pittsburgh Exposition.

## MAY FESTIVALS.

## NEW HAVEN.

NEW HAVEN, Conn., May 8, 1902.

THE annual May Festival of the Connecticut Music Teachers' Association occupied the first three days of the week, and may be said to be one of the most interesting in the history of the association. It was perhaps more non-professional than in former years, and to this cause may be attributed the somewhat smaller sale of season tickets than in other years.

The opening event of the three days' program was an organ recital by Wm. C. Carl, of New York. We have much organ playing here at different times, but seldom any which shows such a masterful command of the instrument as Mr. Carl displayed. His conceptions are broad and his technic faultless. Miss Grace Wier, of Hartford, an attractive soprano, assisted. She is one of the most promising of the young singers of the capital city.

At the morning concert Tuesday some good amateurs were brought forward. Edwin A. Kraft, of New Haven, one of Prof. E. A. Parsons' talented pupils, played Chopin's Ballad, op. 47, remarkably well. Frank L. Phillips possesses a baritone voice of promise, and E. J. Todd, who has sung considerably in concert this winter, sings artistically with a large, free tone.

The Angelus Male Quartet, of Meriden, composed of Leo Eginton, James Pearce, John F. McCarthy and George D. Belknap, was a feature, their voices blending finely.

A short song recital by Miss Bianca Holley, of New York, then followed. She sang her German songs beautifully, and was vociferously received. F. A. Fowler was the accompanist. Strauss' "Enoch Arden" was given by Miss Mae Jean Colt, a local reader, and Max Dessauer at the piano. The work was admirably given. The popular Asylum Hill Quartet, of Hartford, Mrs. M. L. Roulston, soprano; Mrs. V. P. Marwick, alto; H. J. Buckley, tenor, and F. H. Kenyon, bass, gave Henschel's "Servian Romances" and a song program at 2 o'clock. Their work is that of experienced musicians, and met with much favor.

The next concert brought to New Haven Mrs. Beach, of Boston, who played a choice program, and accompanied Mme. Isadore Martinez, also of Boston, who sang seven of Mrs. Beach's compositions.

Another professional feature was the Kaltenborn Orchestra, under the direction of Franz Kaltenborn. Their playing of the "New World" symphony, by Dvorák, will long be remembered as a most excellent achievement. The People's Choral Union, recently organized, numbering 400 strong, sang several small choral numbers under the direction of William E. Haesche, with excellent tone volume and color. "Fair Ellen," a cantata by Bruch, was also given, the soloists of the evening being Mrs. Nora Russell Haesche, Frederick S. Weld and Seymour Spier, each of whom ranks among our best church singers.

The last day of the festival opened with an excellent concert by various musicians from all parts of the State. Miss Rose O'Brien, a protégée of Mrs. Franz Milcke, sang well nigh faultlessly, possessing a natural contralto voice. The Tempo Male Quartet, of Hartford, composed of Messrs. Macklein, Carroll, Thomas and Elbert Couch, won many recalls, and proved to be an organization of unusual excellence.

The next affair was a recital of the compositions of Mme. Signe Lund-Skabo. Some of the works are peculiar, and from a single hearing one is impressed with a crudity of form development, but with better vocalists, a nobler impression would have been gained. Mrs. Emma Pilat-Green is an acceptable violinist, and Willis Alling, pianist, gave excellent support.

The artistic event of the festival was the chamber concert of the Kaltenborn String Quartet. Their work is full of exquisite color effects, and they play with fine accuracy of attack. Mr. Kaltenborn again established his reputation as one of the finest virtuosi who visit us, and after persistent applause responded to an encore, which was a charming bit of tone color throughout. Miss Ada M. Austin, a Hartford soprano, gave fine assistance.

"Carmen," presented by the American School of Opera of New York, was the closing attraction of the festival. William G. Stewart, under whose direction the opera was produced, deserves great praise in bringing so excellent a

company of singers and performers. Most of the work was quite equal to professionals. Stewart himself was a capital Toreador and was accorded an ovation upon his grand entry.

The important part of Carmen was exceptionally well done by Miss Cecelia Quinn. Her acting and voice work are most excellent.

Miss Marguerite Palmeter, though slight in figure, possesses a brilliant soprano voice. Walter Wheatley was quite satisfactory as Don José and makes much of his tenor role. Madison W. Smith left little to be desired in his portrayal of the captain. His bass voice is a good one. Miss Zettie Kennedy, Miss Elfrieda Busing and Harvey Merwin and H. L. Williams were important factors toward the success achieved last evening.

Adolph Liesegang conducted and Charles Trier was responsible for the staging.

The festival of 1903 will be held in New Haven again. ERZOHLER.

## WESTERN FESTIVALS.

HERE is a list of the Western May festivals, with dates and programs, illustrating a musical activity not only surprising, but with special features, gratifying from the fact that home talent is utilized in the project. Dunstan Collins, of Chicago, Fine Arts Building, booked the entire list of soloists:

## MOUNT VERNON, IA.

Thursday Evening, May 22, at 7:45.  
PROGRAM.

Where'er You Walk.....	Händel
Sydney Biden.	
The Roses in June.....	Germann
Four Leaf Clover.....	Brownell
Grace van Valkenburgh.	
Were I a Prince Egyptian.....	Chadwick
Winds in the Trees.....	Thomas
The Years at the Spring.....	Mrs. H. H. A. Beach
George Hamlin.	
Aria, Queen of Sheba.....	Gounod
Genevieve Clark Wilson.	
Song cycle, In a Persian Garden.....	Liza Lehmann

Friday Afternoon, May 23, at 3 o'clock.  
PROGRAM.

Fifth Sonata.....	Guilmant
Clarence Dickinson.	
Andante Cantabile.....	Tschaikowsky
Canzonetta, from Quartet, op. 12.....	Mendelssohn
The Spiering Quartet.	
Andantino from Fourth Symphony.....	Widor
Toccata.....	Mereaux
Lullaby.....	Dickinson
Clarence Dickinson.	
Night Hymn at Sea.....	A. Goring Thomas
Grace van Valkenburgh and Sydney Biden.	
Prelude and Fugue on B-A-C-H.....	Liszt
Clarence Dickinson.	
Variations from Quartet in D minor.....	Schubert
The Spiering Quartet.	
No Furnace, No Fire.....	George Henschel
Grace van Valkenburgh and Sydney Biden.	
Adagio.....	Liszt
Gavotte.....	Bach
Chant sans Paroles.....	Lemare
Clarence Dickinson.	

Friday Evening, May 23, 1902.

SYMPHONY CONCERT BY THE THEODORE SPIERING ORCHESTRA,  
THEODORE SPIERING, CONDUCTOR.

PROGRAM.

Fifth Symphony.....	Beethoven
Escape from the Serail.....	Mozart
Wer ein Liebchen hat gefunden.	
Diese Hergelaufnem Laffen.	Max Heinrich.
Concerto in G minor, op. 26.....	Bruch
Otto Roehrborn.	
Symphonic Poem, Les Preludes.....	Liszt
Fantaisie for 'cello, O Cara Memoria.....	Servais
Herman Diestel.	
Songs with piano accompaniment—	
Spring Song.....	A. C. Mackenzie
It Is Not Always May.....	Gounod
Gipsy John.....	Clay
Hail, Bright Abode.....	Wagner
Cornell College Oratorio Society, Chas. F. H. Mills, conductor.	

Saturday Afternoon, May 24, 1902.

ZEISLER CONCERT.

Mme. Fannie Bloomfield-Zeisler; The Theodore Spiering Orchestra, Theodore Spiering, conductor.	
PROGRAM.	
Overture, Oberon.....	Weber
Concerto in D minor.....	Rubinstein
Madame Zeisler and Orchestra.	

Scherzo from Midsummer Night's Dream.....	Mendelssohn
Berceuse, op. 57.....	Chopin
Etude, op. 10, No. 5.....	Chopin
Polonaise, op. 53.....	Chopin
Madame Zeisler.	
Voices of the Forest.....	Wagner
Group of Piano solos.....	Mme. Zeisler.
Capriccio Italien.....	Tschaikowsky

Saturday Evening, May 24, 1902.

HANDEL'S ORATORIO, "THE MESSIAH."

Soloists, Genevieve Clark Wilson, soprano; Grace van Valkenburgh, contralto; George Hamlin, tenor; Sydney Biden, baritone.	
Organist, Clarence Dickinson.	
The Theodore Spiering Orchestra, Theodore Spiering, conductor. Cornell College Oratorio Society, Chas. F. H. Mills, conductor.	

## DUBUQUE, IA.

Monday Evening, May 26, 1902.

"FAUST," A LYRIC DRAMA IN FIVE ACTS, BY CHARLES GOUNOD.

Margarethe.....	Genevieve Clark Wilson.
Siebel.....	Grace van Valkenburgh.
Faust.....	Glenn Hall.
Mephistopheles.....	Frank Croxton.
Valentine.....	Sydney Biden.

The Theodore Spiering Orchestra, Theodore Spiering, conductor. The Dubuque Choral Society, W. H. Pontius, conductor.

Tuesday Afternoon, May 27, 1902.

POPULAR ORCHESTRAL CONCERT BY THE THEODORE SPIERING ORCHESTRA, THEODORE SPIERING, CONDUCTOR.

Meistersinger Vorspiel.....	Wagner
Das Herz am Rhine.....	Hill
Scherzo from Midsummer Night's Dream.....	Mendelssohn
Second Concerto in D minor.....	Wieniawski
Herbert Butler.	
Overture, Merry Wives of Windsor.....	Nicolai
Yesterthoughts .....	Herbert
Punchinello .....	Bizet
Toreador Song from Carmen.....	Emil Hoffmann.
Second Hungarian Rhapsody.....	Liszt

Tuesday Evening, May 27, 1902.

CHORAL SYMPHONY CONCERT.

The Theodore Spiering Orchestra, Theodore Spiering, conductor. The Dubuque Choral Society, W. H. Pontius, conductor.

PROGRAM.	
Fifth Symphony in C minor.....	Beethoven
Concerto in A minor.....	Grieg
Jeannette Durno.	
Oberon Overture.....	Weber
Hiawatha's Wedding Feast.....	S. Coleridge Taylor
Glenn Hall.	
Inflammatum from Stabat Mater.....	Rossini
Genevieve Clark Wilson.	

## CLINTON, IA.

Wednesday Evening, May 28, 1902.

CONCERT BY THE THEODORE SPIERING ORCHESTRA,  
THEODORE SPIERING, CONDUCTOR.

Overture, Merry Wives of Windsor.....	Nicolai
Yesterthoughts .....	Herbert
Punchinello .....	Herbert
Second Rhapsody.....	Liszt
The Bride of Dunkerton.....	Henry Smart
Soloists, Genevieve Clark Wilson, Glenn Hall, Sydney Biden.	

Thursday Afternoon, May 29, 1902.

CONCERT BY THE THEODORE SPIERING ORCHESTRA,  
THEODORE SPIERING CONDUCTOR.

Soloists, Jeannette Durno, pianist; Grace Van Valkenburgh, contralto; Herman Diestel, 'cellist.	
PROGRAM.	
Fifth Symphony.....	Beethoven
Das Herz am Rhein.....	Hill
Grace Van Valkenburgh.	
Piano Concerto in A minor.....	Grieg
Jeannette Durno.	
Symphonic Poem, Les Preludes.....	Liszt
Fantaisie for 'cello, O Cara Memoria.....	Servais
Herman Diestel.	
Berceuse .....	Chopin
Valse Badinage (Music Box).....	Liaudow
Marche Militaire.....	Schubert-Tausig
Jeannette Durno.	
Meistersinger Vorspiel.....	Wagner

Thursday Evening, May 29, 1902.

HANDEL'S ORATORIO, "THE MESSIAH."

THE THEODORE SPIERING ORCHESTRA, THEODORE SPIERING CONDUCTOR.

Chorus: Soloists—Genevieve Clark Wilson, soprano; Grace Van Valkenburgh, contralto; Glenn Hall, tenor; Sidney Biden, baritone.

Alma Stencel  
CONCERT PIANIST.  
After her recent successes in Berlin will appear in London during the coming season.

Elizabeth Hazard SOPRANO  
Drawing Room | Concerts | Song Recitals | 141 Fifth Ave.  
Direction Emile Levy

## ROCK ISLAND, ILL.

Friday Morning, May 30, 1902.

CONCERT BY THE THEODORE SPIERING ORCHESTRA,  
THEODORE SPIERING CONDUCTOR.  
PROGRAM.

Meistersinger Vorspiel.....	Wagner
Aria from Eugen Onegin.....	Tschaiikowsky
Scherzo from Midsummer Night's Dream.....	Mendelssohn
Concerto in G minor, op. 26.....	Bruch
Florence Chamberlin.	
Symphonic poem, Les Preludes.....	Liszt
Das Herz am Rhein.....	Hill
Grace Van Valkenburgh.	
Bridal Procession from Feramor.....	Rubinstein

Saturday Afternoon, May 31, 1902.

SYMPHONY CONCERT BY THE THEODORE SPIERING ORCHESTRA,  
THEODORE SPIERING, CONDUCTOR.  
Soloists—Charles W. Clark, baritone; Jeannette Durno, pianist.  
PROGRAM.

Eighth Symphony in F major.....	Beethoven
Even the Bravest Hearts May Swell.....	Gounod
Charles W. Clark.	
Concerto in A minor.....	Grieg
Jeannette Durno.	
Waldweben.....	Wagner
When We Two Parted.....	Lucas
If You Become a Nun.....	Lucas
Wooing.....	R. Herman
Danny Deever.....	Damrosch
Charles W. Clark.	
Berceuse.....	Chopin
Valse Badinage (Music Box).....	Liaudow
Marche Militaire.....	Schubert-Tausig
Jeannette Durno.	
Second Hungarian Rhapsodie.....	Liszt

Saturday Evening, May 31, 1902.

CONCERT BY THE THEODORE SPIERING ORCHESTRA,  
THEODORE SPIERING, CONDUCTOR.  
PROGRAM.

Overture, Oberon.....	Weber
Aria from Hans Heiling.....	Marschner
Sydney Biden.	
Yesterthoughts.....	Herbert
Punchinello.....	Herbert
Fantaisie for 'cello, O Cara Memoria.....	Servais
Herman Diestel.	
The Rose of Avontown (ballad for female voices). Mrs. H. H. A. Beach	
Soprano solo, Genevieve Clark Wilson.	
Second Concerto in D minor.....	Wieniawski
Herbert Butler.	
Capriccio Italien.....	Tschaiikowsky

## BURLINGTON, IA.

Monday Evening, June 2, 1902.

CONCERT BY THE THEODORE SPIERING ORCHESTRA,  
THEODORE SPIERING, CONDUCTOR.  
PROGRAM.

Meistersinger Vorspiel.....	Wagner
Das Herz am Rhein.....	Hill
Grace Van Valkenburgh.	
Spring Song.....	Mendelssohn
Scherzo from Midsummer Night's Dream.....	Mendelssohn
Second Concerto in D minor.....	Wieniawski
Herbert Butler.	
Capriccio Italien.....	Tschaiikowsky
Inflammatus from Stabat Mater.....	Rossini
Genevieve Clark Wilson.	
Sextet from Lucia.....	Donizetti

Tuesday Afternoon, June 3, 1902.

SYMPHONY CONCERT BY THE THEODORE SPIERING ORCHESTRA,  
THEODORE SPIERING CONDUCTOR.  
PROGRAM.

Eighth Symphony in F major, op. 93.....	Beethoven
Aria from Hans Heiling.....	Marschner
Sydney Biden.	
Piano Concerto in A minor.....	Grieg
Overture, Merry Wives of Windsor.....	Nicolai
Yesterthoughts.....	Herbert
Waltz from Sleeping Beauty.....	Tschaiikowsky
Berceuse.....	Chopin
Valse Badinage (Music Box).....	Liaudow
Marche Militaire.....	Schubert-Tausig
Jeannette Durno.	
Second Rhapsody.....	Liszt

Tuesday Evening, June 3, 1902.

"FAUST," A LYRIC DRAMA IN FIVE ACTS (IN CONCERT FORM), BY CHARLES GOUNOD.

Margarethe.....	Genevieve Clark Wilson
Siebel.....	Grace Van Valkenburgh
Faust.....	Glen Hall

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## FLOERSHEIM TO STEINWAY.

I will be remembered that this paper published in its issue of last week an account of a remarkable début made in London on May 1 by Miss Mabel Monteith, a pianist of extraordinary ability. The following letter has just been received by Charles H. Steinway, being a translation of the original. It will be observed that this letter was written before her public appearance:

LONDON, April 28, 1902.

MY DEAR FRIEND—Now that I have heard Miss Monteith privately in Steinway Hall, and on Saturday at the first rehearsal of the orchestra in St. James' Hall, I hasten to advise you that I do not entertain the slightest doubt that your expectations regarding this young woman will be thoroughly fulfilled. She is one of the most talented, pure pianistic phenomena that have come to my knowledge within the past twenty years. Besides a surety of playing and brilliance, as well as having overwhelming technic, great power and endurance, a beautiful tone and the capacity for nuance, she possesses chiefly a definite rhythm, lacking with most female piano virtuosas. In a musical direction she satisfied and gratified me because of her clear intelligence in interpretation and of unaffected phrasing.

OTTO FLOERSHEIM.

## Hugo Kaun to Remain Abroad.

HUGO KAUN, the composer, who sails for Germany May 22, will remain in Berlin three years and teach harmony, counterpoint, &c. Mr. Kaun will sail on the Augusta Victoria, and not on the Kaiser Wilhelm, as announced in THE MUSICAL COURIER last week. The following paragraph is from the *Evening Wisconsin*:

Mr. Kaun's work, *Trio*, op. 39, is attractive, particularly so in the first movement, which shows the composer to have had a nice melodic fancy and considerable appreciation for the value of conciseness. The trio was made unusually telling and attractive by the remarkable interpretation of these artists, who displayed not only their great virtuosity, but all the higher qualities of art with which they are so amply endowed. They played the entire work with marvelous feeling, force and finish. A pleasant incident followed. After the musicians had been repeatedly recalled, they again returned to the stage and applauded the composer, Mr. Kaun, who acknowledged this tribute to his genius in the customary manner, rising and bowing to the artists and the applauding audience.

The Kaun Trio referred to was performed by Josef Hofmann, Fritz Kreisler and Jean Gérard, when these three great artists gave their Milwaukee recital at Davidson's Theatre last month.

A FEMALE TENOR.—Miss Duncan, who is at present studying with the vocal teacher, Enrico Duzensi, is in command of a remarkably fine tenor voice of great volume, power and a large range. Everybody who has heard her is surprised about this phenomenal voice. She will probably appear next winter in concerts and opera, to sing tenor parts.

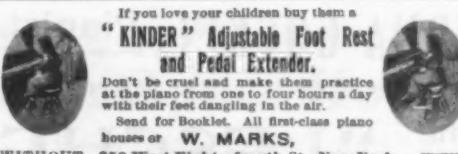
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BOSTON, May 11, 1902.

**A**S the beginning of the regular musical season in Boston is marked by the first concert of the Symphony Orchestra, so also is its end marked by the opening of the series of "Pop" concerts, which latter event occurred last Monday evening.

There are always a number of pupils' recitals that take place during May and early June, friendly affairs in which the pupil, no matter how badly the task is performed, is applauded and bouqueted by anxious parents and interested friends.

For the "Pops" the seats on the floor of Symphony Hall are removed and replaced by chairs and tables, the space becoming for the time being a "beer garden," where this refreshing draught and potions of light wines, lemonades and cigars are served and enjoyed while fifty Symphony players regale the assembly with strains of music that graduate from the dignity of the "Tannhäuser" Overture to the frivolity of excerpts from the music of "King Dodo," "The Girl from Paris" and other equally diverting selections.

The program is divided into three parts.

Between the first and second parts only the musicians go out to meet a friend and converse or rejoice.

Between the second and third parts the audience retire to the ample corridors for a promenade and display of many beautiful and becoming habits of dress and chapeau variety.

On the whole, these occasions are rather more dignified than jolly, except on nights when the college boys get in and take a hand at boozing the show.

The "Pops" run from May to July, and as they principally were inaugurated by Mr. Higginson to give the musicians of the Symphony Orchestra occupation until they go to the seaside and mountain resorts to play during the warm season, it matters nothing whether the opportunity offered the public to relax to the tune of social and musical enjoyment pays the management or not; like in the case of the Symphony series, the deficit is squared. Regardless of the "beer and cheese" facilities, I doubt if the "Pops" have ever paid the current expenses.

C. A. Ellis and his able assistant, Fred Comee, exert themselves, however, to make these divertissements as enjoyable as possible without the introduction of inappropriate features.



On the whole, the musical season, as regards entertainments, has not been a financially brilliant one. Very few of the professional recitals have paid expenses even.

The Handel and Haydn Society performance of Gounod's "Gallia" and Rossini's "Stabat Mater" drew an over-

crowded house at extra prices. The Bach "Passion" music was given to the smallest audience of the season.

Of next season let us hope for better luck; of the one just passing, requiescat in pace.

WARREN DAVENPORT.

#### SOUSA'S BAND.

**T**HE drawing powers of Sousa and his band never were better illustrated than last Sunday night, when they attracted to the Metropolitan Opera House an audience that completely filled the building. This was the program presented:

Overture, <i>Di Ballo</i> .....	Sullivan
Trombone solo, <i>Love's Enchantment</i> .....	Pryor
Moorish Dance, from <i>Azara</i> (new).....	J. K. Paine
Soprano aria, <i>Scene and Cavatina</i> , <i>Ernani</i> .....	Verdi
Miss Lucile Jocelyn.	
Finale to first act <i>La Tosca</i> (new).....	Puccini
Bourree and Gigue, <i>Much Ado About Nothing</i> (new).....	Ziehrer
Valse, <i>The Night Owls</i> .....	Ziehrer
March, <i>The Invincible Eagle</i> .....	Sousa
Violin solo, <i>Fantaisie</i> , <i>Carmen</i> .....	Hubay
Miss Marguerite de Fritsch.	
Theme, <i>Variations and Carnival Time</i> from <i>Scenes in Naples</i> .....	Massenet

Added to this list as encores were at least six numbers,



JOHN PHILIP SOUSA.

principally those Sousa marches for which audiences always clamor. "The Invincible Eagle" had to be repeated, of course.

Several exceptionally fine novelties were presented. One of the most effective of these, which brought out to advantage the band's full resources, was J. K. Paine's Moorish Dance, from "Azara." This aroused much enthusiasm. Another impressive number was Sullivan's Overture to "Di Ballo," which was played admirably. The band's work, however, was so uniformly good that it is idle to comment upon any special feature of the concert.

The new soloists were Miss Lucile Jocelyn, soprano, and Miss Marguerite de Fritsch, violinist.

#### The Band's Movements.

Sousa and his men have started on a three weeks' tour through Canada and the Northeast. At the conclusion of this tour the engagement will begin at Willow Grove Park, Philadelphia. From Saturday, June 28, to Monday, September 1, inclusive, the band will be at Tilyou's Steeplechase Steel Pier, Atlantic City, N. J. From Wednesday,

September 3, to Tuesday, September 16, inclusive, the band will play at the Western Pennsylvania Exposition, Pittsburgh, Pa.; Wednesday and Thursday, September 17 and 18, the band will be the star attraction at the Indiana State Fair Grounds, Indianapolis, Ind. Friday and Saturday, September 19 and 20, the band will fill an engagement at the Coliseum, Peoria, Ill. Sunday, September 21, the band will start on its sixth transcontinental tour, returning home about the beginning of the holidays. December 24 Mr. Sousa and his men will sail from New York for Southampton. The third European tour will begin January 3, when a concert will be given in Royal Albert Hall, London.

#### Sousa's New March.

While sojourning for a few weeks at Hot Springs, Va., Mr. Sousa wrote a new march. This he has dedicated, by permission, to King Edward of England. This composition is both original and strong, being characteristically Sousian. Its name has been decided upon, but cannot be disclosed now.

#### Duguid Concert.

**F**ORBES LAW DUGUID, whose "Scotch Concert" is pleasantly remembered, gave another concert, this time at Assembly Hall, United Charities Building, on Thursday evening, which was a great success in all ways excepting attendance. He was assisted by half a dozen artists, namely, Miss Mabel Duguid, Miss Jessie E. Spurgeon, Rud. Jacobs, John Bradford, Bert Helms and F. W. Riesberg, who furnished vocal, violin, flute, piano and trio numbers, with recitations by Miss Spurgeon. Mr. Duguid sang three times, these being his numbers:

Il Balen.....	Verdi
Bedouin Love Song.....	Pinsuti
Infelice.....	Verdi
Non torro.....	Mattioli
The Message.....	Blumenthal
Beauty's Eyes.....	Tosti
Farewell.....	Graham

In these various numbers Duguid showed good voice control, style and resonant baritone voice of high range. He is a most promising young singer, and is bound to come to the forefront in time, for he has merit and real Scotch persistence. Miss Duguid made most impression with Bemberg's "Nymphs" waltz, and the other soloists all did their share, the accompanist being F. W. Riesberg.

#### C. Virgil Gordon Recitals.

**C.** VIRGIL GORDON, of the faculty of the Virgil Piano School, will give a series of three piano recitals to be played by his pupils, Miss Julia Moss, Laura Race, Jennie Quinn and Fannie Abramson, on Tuesdays, May 20, May 27 and June 3. Mr. Gordon's pupils will be assisted by Albertus Shelley, violinist; John Perry Boruff, baritone, and H. Silberstein, baritone.

Parties desiring tickets will send their names or call at the Virgil Piano School, 29 West Fifteenth street, New York city.

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**T**O EARNEST STUDENTS, IF CORRECTLY TAUGHT THIS SHOULD BE NO DISOURAGEMENT. CERTAINLY NO FAILURE. Teachers of TRUTH know that EVERY FAILURE can be attributed to incorrect teaching. Teachers who are in the dark as to correct ideas are NOT to blame for giving out false ideas, but their innocence makes it none the less an error and pupils should THINK for themselves. Do not be satisfied with work that does not appeal to your sense of reason, and inspire you rather than discourage you, for when you come to study with those who do not understand the true way you will find that every lesson is not only a revelation of truth, but an assurance of a successful future. There is but ONE right way to develop a voice; but one way to develop muscles in hand and body, for tone work on piano gives no evidence of physical development that brings out all the possibilities of the voice, in compass, purity and volume, is not mysterious, but tangible, when pupils are guided by a teacher who understands the scientific rules employed in the foundation work. Everything in the American Method is NEW. All questions pertaining to development of the voice answered by vocal teachers and students of singing, in musical magazines, differ entirely from the science employed in the American Method. Through this foundation work EVERY pupil reaches the same degree of perfect tone compass and volume, the small voice simply requiring more time to develop volume. This method is not taught outside of Chicago Auditorium Building. Voices tested free.

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#### SCHOOL OF PIANO PLAYING IN AMERICA.



## EUGENIA MANTELLI.

**M**ME. EUGENIA MANTELLI, the famous operatic contralto, has returned from her Mexican tour with Louis Blumenberg, the cellist. The singer speaks in glowing terms of her reception and of the people's love for music down in the Sister Republic. The concerts in the City of Mexico and in the smaller cities attracted large audiences. As is generally known, the people in that part of the world do not have many opportunities to hear artists of high rank. The tributes to Mme. Mantelli were most enthusiastic. Following are extracts from criticisms published by newspapers in three languages—Spanish, English and German:

Eugenia Mantelli made her début before a Mexican audience last night in a concert at the Renacimiento Theatre. \* \* \* Madame Mantelli made a pronounced success, her audience being charmed from the moment she came upon the stage to the singing of the arias from "La Favorita," including the ever delightful "O Mio Fernando." The singer has a big, melodious contralto, beautifully modulated and under most perfect control. In fact, it is at once seen that Mantelli's school is well nigh perfect, both as to singing and acting. Her first number was well received, and the following one, the delicious "Non Conosci il bel Suol," from "Mignon," won her an ovation. From that time on her triumph was assured, and the diva graciously responded to several encores. A most enjoyable number was Thomas' "A Summer Night," which was given in English so sweetly and feelingly as to call forth enthusiastic applause, which was only silenced by a repetition of the last part of the song. The song by Grieg, given in German, and delightfully closed the first part of the program.

Madame Mantelli came on after the intermission in the character of the page in "The Huguenots," and sang the beautiful song, "Nobil Signor," so well known yet always so new. This was perhaps her great achievement of the evening, the arrangements giving her pure, powerful voice full scope, and she was rapturously encored. Mantelli makes a winsome page, and is thoroughly boyish in every gesture; in fact, her histrionic ability is remarkable if it is considered how hard it is to impersonate a character without the usual accessories of theatrical setting.

Her second number in the second half was the "Habanera," from "Carmen," which she sang in French, and which was encored; and the final one, the Polacca from "El Barbero de Sevilla," in which she was a bewitching Sevillana, singing in Castellano. In response to the insistence of her hearers she sang a quaint little Spanish song that wrought enthusiasm to the highest pitch. It is thus seen that Mantelli sang in four languages during the evening. It may be added that in addition to her magnificent vocal accomplishment she is a most graceful and charming woman, and that her costumes are extremely elegant and varied.—The Mexican Daily Herald, April 17, 1902.

\* \* \* Comparisons are always odious and generally useless, and none is to be made here, but Madame Mantelli and her two able fellow artists are certainly in a musical class far above those we are privileged to hear more than once or twice in a decade. \* \* \*

Mantelli charmed her audience with her "dessert" selection, "Los Ojos Negros," by Alvarez. She was so thoroughly charming and chic in her Spanish costume that one would have forgotten her singing entirely had it not been so beautiful.—The Mexican Daily Herald, April 20, 1902.

The first concert last Wednesday, while only moderately attended, was a great artistic success. Madame Mantelli has an extraordinarily flexible voice, a warm delivery, and charmed the audience, which broke into loud applause at each number, so that many pieces had to be repeated.—Deutsche Zeitung in Mexico, April 19, 1902.

The second concert of the distinguished artists, Mantelli, Blumenberg and Bruchhausen, had still more success. The program was conscientiously gone through. Madame Mantelli was applauded for all her numbers, which are interpreted in a masterly and admirable style. She especially distinguished herself in the "Legenda Valacca," in the "Barber of Seville," and the graceful song, "Los Ojos Negros.—El Imparcial, April 20, 1902.

Madame Mantelli, of whose lovely voice we have already spoken, sang the strophes of "Sappho," and in the "Serenade of Braga," as well as in the "Barber of Seville," enthused her audience.—El Popular, April 21, 1902.

Madame Mantelli was warmly welcomed at her first appearance on the stage, and sang with the exquisite taste which characterizes her the delightful "Spartito" of Lotti-Bella Bocea. In the French song, "Sans Toi," which obtained the honors of an encore, the artist received an ovation, as she did also in the "Barber of Seville."—El Popular, April 24, 1902.

Madame Mantelli gave her last concert yesterday, with a larger audience than at the four other concerts. She has been esteemed and admired and holds the first place in the triumph.

On this occasion she sang with love and mastery the pieces on the program, among which must be marked for distinction the romance "Sans Toi," by d'Hardelet, and the "Habanera" from "Carmen." It has been a long time since we heard in Mexico a mezzo-soprano of the artistic endowments of Madame Mantelli.—El Imparcial, April 23, 1902.

## Sibyl Sammis' Success.

**T**HE attractive soprano with the brilliant voice continues on her way triumphant, winning splendid press notices whenever she sings, as the following proves:

## CONCERT WITH WILLIAMS AND MILES.

Miss Sammis is easily one of the greatest sopranos of our time. In her interpretations a broad intelligence is shown, whether the songs be a homely ballad or an operatic artificiality. Her high tones have a wonderful softness, and through all her work is seen the smoothness of perfect poise and training, which arms her well at every technical point.—Akron (Ohio) Democrat.

Miss Sibyl Sammis, the soprano, is a magnificently appearing young woman, who is possessed of a voice of rare power and quality. She appeared first in Dudley Buck's charming creation, "May Time," and was awarded a most hearty encore. Her second number was "My Song," by de Prose, which she rendered brilliantly, and was again encored. Both times she gracefully responded. The voices of Miss Sammis and Dr. Jackson blended beautifully in the duet,

"A Night in Venice," Arditi, which opened the program. The gem of the evening was the closing number, the Misere, from "Il Trovatore," by Miss Sammis and Dr. Jackson, with accompaniment on piano and harp.—Springfield (Ill.) State Register.

Miss Sibyl Sammis, the soprano, possesses a melodious, brilliant voice, and the ease with which she handled it showed its flexibility and training. Her stage presence was most charming and showed to the best advantage in the little Japanese song, which she sang as an encore to her first number.—Portland (Ind.) Commercial-Review.

Miss Sibyl Sammis is a beautiful woman. She is handsome in face and form, and was attired in a most attractive wardrobe. She handles a highly cultivated and sweet soprano with the greatest ease. Her singing was not overdone, as is usual with leading sopranos. The selections were excellent, and all were heartily and pleasantly received.—Winona Daily Independent.

## NINTH PIANO RECITAL

By Pupils of Madame de Wienzkowska.

**M**ADAME DE WIENZKOWSKA gave her ninth pupils' recital at her studio in Carnegie Hall Monday afternoon, May 5. The programs presented at these recitals during the season show the scope of this accomplished teacher's mind. To both the pupils and the audiences the recital days at the studio are events looked forward to and remembered. The musical "atmosphere" is there and the playing appeals to the severely critical, and no more can be said for the playing of any piano students. The program for last Monday follows:

Technical Illustrations.

Mrs. Guy Robinson, Miss H. Irwin.	
Nocturne .....	Chopin
Theo. P. Carter.	
Arabesque .....	Schumann
Edna Mampel.	
Barcarolle, F minor .....	Rubinstein
Mrs. Robinson.	
Valse Mignonne .....	Schütt
Etude .....	Chopin
Miss Helen Irwin.	
Songs—	
Matinata .....	Tosti
The Merry, Merry Larks .....	Nevin
Miss Grace Claire.	
Carneval .....	Schumann
Miss E. Sheldon.	
Barcarolle, A minor .....	Rubinstein
Scherzo .....	Tschakowsky
Mrs. J. D. Liley.	
Mélodie .....	Gluck-Sgambati
Impromptu .....	Chopin
Etude (Butterfly) .....	Chopin
Gigue .....	Bach-Leschetzky
Ida Mampel.	
Song, Du bist die Ruh .....	Schubert
Miss Grace Claire.	
Papillons .....	Schumann
Mrs. de Saint-Seigne Benjamin.	
Concerto (first part), D minor .....	Rubinstein
Mrs. J. A. Parker.	

Miss Claire, the singer who assisted the pianists, is a pupil of Miss Emma Thursby. Her singing of the songs by Tosti, Nevin and Schubert was greatly enjoyed. The studio was crowded with fashionable people, and the usual congratulations followed the music.

## Kate Stella Burr Concert.

**M**ISS BURR'S annual concert at Grace M. E. Church found a large audience, as usual, for this enterprising young woman knows how to get up affairs which attract. The participants were Mrs. Cecilia Niles, soprano; Mrs. Elizabeth Leonard, alto; Harry McClaskey, tenor; Percy Hemus, baritone; Charles Schuetze, harp; B. H. A. Hoffmann, violin; Richard Wander, cello, with Miss Burr at the organ and piano.

There was a good all around concert, the special features being Mrs. Niles, the soprano, who has a beautiful voice and pleasing presence; Mrs. Leonard, always a standard artist, and Mr. Hemus, the baritone, whose every appearance counts a hit. All contributed in large degree to the success of the concert.

MR. AND MADAME WICKES SAIL.—Alfred Donaldson Wicks, the violinist, and his wife, Mme. Liza Delhase-Wicks, the pianist, sailed for Europe yesterday (Tuesday). They will spend the summer in Italy at the home of Madame Wickes' mother.

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## London Program.

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Conductor—Dr. FREDERIC COWAN.

Principal First Violin—W. Frye Parker.

FOURTH CONCERT, THURSDAY, May 15,

at 8 o'clock, at QUEEN'S HALL.

Selection from Les Petits Riens.....Mozart

Overture.

Andantino (No. 3).

Gavotte (No. 6).

Gavotte gracieuse (No. 9).

(First time in London.)

Aria, Ave Maria (Das Feuerkreuz).....Max Bruch

MARGUERITE MACINTYRE

Concerto, Violin and Orchestra.....Beethoven

JAN KUBELIK.

(First performance by him of this work in England.)

Overture, The Butterfly's Ball.....Cowen

(First time at these concerts.)

Symphony No. 5, in E minor.....Tchaikovsky

FRANCESCO BERGER, Hon. Sec.

## A Bissell Pupils' Present.

**A**T the close of Marie Seymour Bissell's Mendelssohn Hall musicale last week the two dozen pupils assembled and Sarah King Peck as spokeswoman made the following neat little speech in presenting Miss Bissell with a beautiful diamond ring:

"DEAR MISS BISSELL—To-night's work practically ends another year of labor for us all. To each of us it means the rising of a few more steps toward that ideal of honest art which you have given us, and we hope that you behold in us a little more of that ideal fulfilled; a more certain promise for the future. Whatever that future may bring to us, may it bring to you your heart's desire, the attainment of whatever you may regard as most beautiful and precious in life. May the consciousness of our gratitude follow you, may the inspiring benefaction of your work for us be rendered unto you in happiness supreme. One favor more we ask of you—who have so favored every one of us—that you will wear this little gift, not as a token of labors past or future, but simply for the love we bear you. Just as all colors must combine to form the whiteness of the stones, so do our many natures unite in affection, endless as the ring."

## Piano Recital at Virgil Piano School.

**M**ISS MAY WILLAS, of Spartanburg, S. C., who has been studying this season under Robert Colston Young, at the Virgil Piano School, gave a recital on Monday evening, May 5. A large audience greeted this little player, who certainly won distinction for herself and teacher as well as for the method by which she accomplished such great results in the short space of time she has been studying here. Miss Wills has much talent and ability, and what is equally necessary, self-control and repose in her playing. She expects to continue her studies another year, when New York audiences will have a number of opportunities of hearing her in public. She was assisted by Mrs. H. Davenport Dow, soprano, who has a beautiful voice of excellent range and charming quality. She sang with much feeling and effect. The program seemed to put the audience in a very genial humor. Though there were a great many strangers in the audience, they stayed over an hour after the recital closed to express their admiration for the recital and for the method.

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## MRS. HADDEN-ALEXANDER'S RECITAL.

ONE of the ten recitals in the Powers-Alexander studio series was given the past week, the full programs of which were printed in this paper last week. Of it is sufficient to say that a veritable crush attended, proving the popularity of Mrs. Alexander, closely attentive, applauding the Saint-Saëns Valse Etude with vim, growing enthusiastic over the Grondahl Etude, and very appreciative of the big Bach-Tausig Toccata and Fugue in D minor.

The climax of the afternoon arrived in the MacDowell Concerto in D minor, which Mrs. Alexander plays with much freedom, technical mastery and dash. The poetic element is also highly in evidence, for the pianist invests all she does with this spirit, getting away from mere rhythm. There was great interest in this performance, some people coming purposely to hear it, and were well

repaid. Harold Stewart Briggs played the orchestral part on a second piano, from memory—quite a feat, and redounding much to his credit as an earnest student.

## DRURY'S "FAUST."

THEODORE DRURY'S annual operatic performance was this year a distinct credit to him, far outreaching past seasons, for "Faust" was given with much merit, all details showing care and thought. He was in good voice, a picturesquely figure indeed, singing with taste, acting well, and finding in petite Marie Rovello a fitting partner, the Marguerite, who sang sweetly and acted well. Perhaps the best singer of the lot was Miss Alfreda Wagner, who as Valentine got much applause; she has a pretty voice and good method and was a feature of the affair. The chorus sang with vim, moved about with spirit, and far excelled the choruses of the past performances.

Felix Jaeger conducted, showing an experienced hand, and did the best possible with poor orchestral material. There was an audience of 2,000 people, and Drury is to be felicitated on a very good show, with the earnestly expressed wish that he get a better orchestra next time. Melville Charlton was pianist and organist, Rud. Duering stage manager and Theo. Pankey assistant.

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MASTER GALLUP will stop on his return home from his concert trip in the South at Baltimore, where he will be present at the United States Music Dealers' Convention, for the purpose of illustrating the beauty and utility of the Tekniklavier for piano practice and for memorizing. He will also, at the request of Chas. Jacob, play for those guests who are especially interested in piano playing.

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